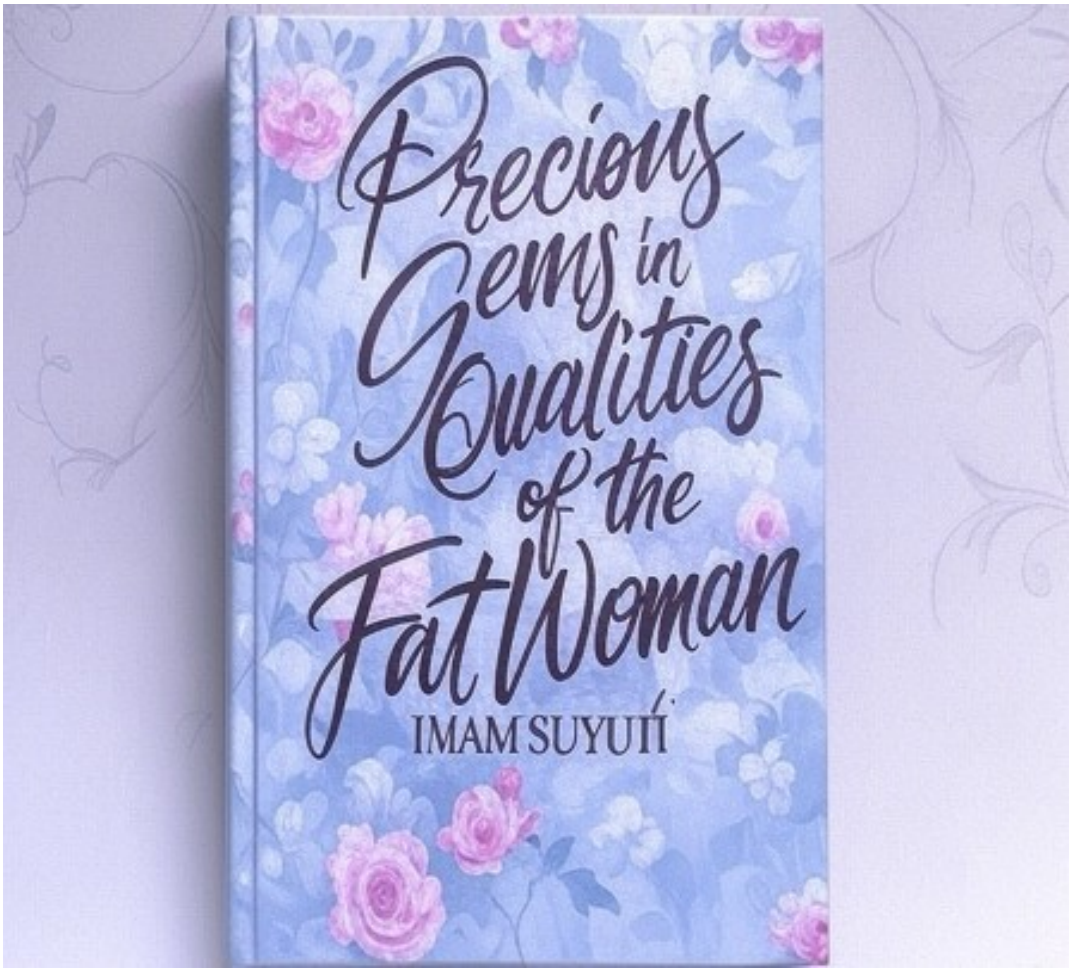
اليواقيت الثمينة في صفات السمينة

احتفاء بالجمال بعيدًا عن الصور النمطية

Precious Gems in the Qualities of the Fat Woman

A Celebration of Beauty Beyond Stereotypes



By Jalal al-Din al-Suyuti

Translated and Interpreted by Mansa Ng

Dedication

To all those who have ever felt unseen or uncelebrated and most importantly to Layla—may this book remind you that beauty is vast, diverse, and deeply personal.

Artistic depiction of a fat woman in classical Arabic attire, surrounded by motifs of water, flowers (credit: all the images by grok)

About the book

The book is only in this pdf format. The target is to produce a top-notch quality print version. Presented here is **Part One** and **Part Two** exploring Suyuti's ***Al-Yawaqit al-Thamina fi Sifat al-Samina*** in English. The last and most important section, **Part Three,** will be added in the next edition**.** ***Al-Yawaqit al-Thamina fi Sifat al-Samina*** requires deeper analysis, historical context, and reflections on the relevance of Suyuti's work in today's world. The link to the Arabic original is provided at the end page. Sharing and supporting shows that you

like it (or may be not lol), all will help bring the author's vision to life. This is released on 1st Ramadan, 1446AH/1st March, 2025.

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Introduction

In the Name of Allah, the Most Gracious, the Most Merciful. May Allah bless our master Muhammad, his family, and his companions, and grant them peace.

In the vast tapestry of human culture, beauty has always been a subject of fascination, admiration, and contemplation. Across civilizations, the definition of beauty has shifted and evolved, shaped by the values, traditions, and artistic expressions of each era. Yet, few cultures have celebrated beauty with the same poetic fervor and spiritual depth as the Arab world. Among the many works that explore this theme, **Precious Gems in the Qualities of the Fat Woman** (اليواقيت الثمينة في صفات السمينة) by the illustrious scholar Jalal al-Din al-Suyuti stands as a timeless masterpiece. This book is not merely a treatise on physical beauty; it is a profound exploration of the cultural, linguistic, and spiritual dimensions of beauty, particularly as it pertains to the plump woman—a figure often celebrated in Arab literature and tradition.

> **"Though her anklets, if I may say, are wide, they are silent, full yet sparing in speech."**
>
> Precious Gems in the Qualities of the Fat Woman

This book is divided into three distinct yet interconnected parts, each offering a unique perspective on the subject. Part One serves as an introduction, providing readers with a brief biography of the author, Jalal al-Din al-Suyuti, and setting the stage for the themes explored in the subsequent sections. Part Two delves into the technical aspects of the topic, examining how the

Arabic language defines the plump woman, the Islamic traditions and narrations that celebrate her, and the rich poetic heritage that immortalizes her beauty. Finally, Part Three elevates the discussion to a spiritual plane, exploring the deeper wisdom and divine artistry behind the concept of beauty, with a particular focus on the plump woman as a symbol of abundance, grace, and divine favor.

At its core, **Precious Gems in the Qualities of the Fat Woman** is a celebration of beauty in all its forms. While the title might suggest a narrow focus, the book's scope is far broader. It is a testament to the Arab world's appreciation for the plump woman as a symbol of abundance, health, and vitality—qualities that were highly prized in a culture where survival in harsh environments often depended on physical robustness. Yet, the book goes beyond the physical to explore the cultural, linguistic, and spiritual dimensions of beauty.

The Part One introduces readers to the central themes of the book, weaving together anecdotes, historical accounts, and poetic verses to create a rich tapestry of ideas. This section is less technical and more accessible, designed to draw readers into the world of Arab beauty traditions and prepare them for the deeper explorations that follow.

One of the most fascinating aspects of **Precious Gems in the Qualities of the Fat Woman** is its exploration of how the Arabic language defines and describes beauty. Arabic, with its rich lexicon and poetic flexibility, offers a multitude of terms and expressions to capture the nuances of physical appearance. Al-Suyuti meticulously examines these linguistic treasures, revealing how words like سمينة (plump), ممتلئة (full-figured), and مريحة (comforting) convey not just physical attributes but also cultural values and aesthetic ideals.

For example, the term سمينة (plump) is often associated with health, fertility, and prosperity. In a desert environment where resources were scarce, a plump woman was seen as a sign of abundance and divine favor. Al-Suyuti quotes classical poets and scholars to illustrate this point, such as the famous line by Dhū al-Rumma:

"عَجْزَاءُ، مَمْكُورَةُ السَّاقَيْنِ، بَهْكَنَةٌ

زَيْنُ الوِشَاحِ، وَتَمَّ الْجِسْمُ وَالقَصَبُ"

"Delicate, with slender legs, adorned with a sash, her body and form perfected."

This verse not only describes the physical attributes of a plump woman but also highlights the cultural significance of her beauty.

In addition to linguistic analysis, Part Two delves into the Islamic traditions and narrations that celebrate the plump woman. Al-Suyuti draws on hadiths (sayings of the Prophet Muhammad) and historical accounts to show how plumpness was often associated with health, vitality, and divine blessing. For instance, he cites a narration in which the Prophet Muhammad (peace be upon him) heard a *supposedly* asexual man who is allowed to stay among women for that, praising and vividly describing the physical forms of a plump woman for her robust physique, noting that it reflected his desire for women and thereafter ordered the man to never be allowed to stay amongst women again.

Perhaps the most captivating section of Part Two is its exploration of Arabic poetry. For centuries, Arab poets have celebrated the plump woman in verses that are as vivid as they are timeless. Al-Suyuti compiles a selection of these poems, showcasing the poetic genius of figures like ʻUmar ibn Abī Rabīʻa, Jamīl, and Dhū al-Rumma.

One of the most famous examples is the verse by ʻUmar ibn Abī Rabīʻa:

"عَلَى أَنَّ حَجْلَيهَا، وَإِنْ قُلْت أُوسِعَا

"صَمُوتَانِ مِنْ مِلْءٍ وَقِلَّةِ مَنْطِقِ

“Though her anklets, if I may say, are wide, they are silent, full yet sparing in speech.”

Her waist is slender, a delicate contrast to her wide hips, and when she walks, her movements are fluid and commanding, drawing the eye effortlessly

Precious Gems in the Qualities of the Fat Woman

This verse captures the essence of the plump woman’s beauty, emphasizing her fullness and grace while also hinting at her quiet dignity.

Al-Suyuti also explores the spiritual symbolism of plumpness, linking it to concepts of abundance and divine favor. In Islamic tradition, physical beauty is often seen as a reflection of inner purity and spiritual grace. The plump woman, with her fullness and vitality, becomes a symbol of God’s generosity and the blessings of creation.

A Note on Part Three

The Part Three of this book, which delves into the spiritual wisdom and divine artistry behind beauty, is a work in progress. Given the sensitivity and depth of the topic, it requires further research, consultation with experts, and a nuanced approach to ensure that it aligns with both scholarly rigor and spiritual integrity. As such, this section will be added in the final edition of the book, after thorough exploration and reflection. It will aim to elevate the discussion to a higher plane, examining how beauty—particularly the beauty of the plump woman—reflects divine wisdom and serves as a source of spiritual inspiration. Please check the solicitation at the end of the book.

In the envisioned Part Three, the book will explore the idea that beauty, in all its forms, is a reflection of divine artistry and a testament to God’s creative power. The plump woman, with her fullness and vitality, will be presented as a symbol of God’s generosity and the abundance of creation. Drawing on Islamic theology and mysticism, this section will examine how physical beauty is often seen as a manifestation of inner purity and spiritual grace.

For example, al-Suyuti references the Quranic verse:

"لَقَدْ خَلَقْنَا الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ"

“We have certainly created man in the best of stature.” (Quran 95:4)

This verse underscores the divine wisdom behind the diversity of human forms, including the plump woman, as a manifestation of God’s perfect design.

Thus, the final section of the book will reflect on the plump woman as a symbol of abundance, grace, and divine favor. It will argue that her beauty is not merely physical but also spiritual, reflecting the blessings of God and the richness of creation. This perspective will challenge narrow definitions of beauty and invite readers to see the divine artistry in all forms.

Precious Gems in the Qualities of the Fat Woman is more than a book; it is a journey through the cultural, linguistic, and spiritual dimensions of beauty. By exploring the plump woman as a symbol of abundance, grace, and divine favor, Jalal al-Din al-Suyuti invites readers to see beauty in a new light—one that transcends physical appearance and embraces the deeper wisdom of creation.

This book is a testament to the enduring power of beauty and the timeless appeal of the Arab poetic tradition. It is a celebration of the human form in all its diversity and a reminder that true beauty lies in the harmony of body, mind, and spirit. Whether you are a scholar, a poet, or simply a lover of beauty, this book offers a rich and rewarding exploration of one of humanity's most enduring fascinations.

In the final edition, with the addition of Part Three, we will further deepen this exploration, offering readers a profound understanding of the spiritual dimensions of beauty and the divine artistry behind it. Until then, we invite you to immerse yourself in the cultural and poetic treasures of Parts One and Two, and to join us in celebrating the timeless elegance of beauty.

The target of the book is to be concise, engaging, and action-oriented, making it perfect to a great print version and ebook publication platforms for modern readers. Let us know if you'd like further refinements or additional details.

PART ONE:

A Timeless Exploration of Beauty

Chapter One: The World of Arabs and The Language of Beauty

Imagine a world where beauty is not confined to a single ideal, where curves are celebrated as symbols of abundance, and where the fullness of a woman's body is seen as a testament to her vitality and grace. This is the world of **Al-Yawaqit al-Thamina fi Sifat al-Samina** (**Precious Gems in the Qualities of the Fat Woman**), a 15th-century masterpiece by the renowned Islamic scholar Jalal al-Din al-Suyuti.

In an era dominated by narrow beauty standards—where social media filters and airbrushed images dictate what is desirable—Suyuti's work offers a radical and refreshing perspective. It challenges us to rethink our assumptions about beauty, inviting us to embrace a more inclusive and diverse vision of allure. Through vivid imagery, lyrical prose, and a rich tapestry of cultural references, Suyuti transports us to a world where the fat woman is not just accepted but exalted as an icon of dignity, charm, and life-giving abundance.

> Imam Jalal al-Din al-Suyuti, a bridge between the scholarly and the mystical dimensions of Islam
>
> **Precious Gems in the Qualities of the Fat Woman**

The Author Jalal al-Din al-Suyuti: A Scholar of Immense Stature

To fully appreciate **Precious Gems in the Qualities of the Fat Woman**, one must first understand the man behind the work. Jalal al-Din al-Suyuti (1445–1505 CE) was one of the most prolific and influential scholars of the Islamic Golden Age. Born in Cairo, Egypt, al-Suyuti was a polymath whose works spanned a wide range of disciplines, including theology, jurisprudence, history, linguistics, and literature. His intellectual contributions were so vast that he is said to have authored over 500 works, many of which remain foundational texts in their respective fields.

Al-Suyuti's scholarship was characterized by a deep reverence for tradition and an unwavering commitment to preserving the intellectual heritage of the Islamic world. His works often reflect a harmonious blend of rigorous academic inquiry and spiritual insight, making him a bridge between the scholarly and the mystical dimensions of Islam. In **Precious Gems in the Qualities of the Fat Woman**, this duality is evident.

According to the **Mediterranean Publisher**, *Tunisian Books,* **Al-Yawaqit** is closely related to some of Al-Suyuti's works that address the sexual aspects of Arab women's lives, such as **Al-Wishaḥ fi Fawa'id al-Nikaḥ** (*The Sash on the Benefits of Marriage*), **Sḥaqa'iq al-Utruj fi Raqa'iq al-Ghunuj** (*The Segments of Citrus in the Delicacies of Coquetry*), and **Nawadir al-Ayk** (*The Rarities of the Thicket*). However, it distinguishes itself from these works by focusing on a specific and somewhat intriguing subject matter. It compiles material related to this topic and organizes it in a unique manner, deviating from his usual approach in other works. Notably, he prioritizes the "Chapter on Language" over "Anecdotes and Narratives," perhaps suggesting that, in his view, the significance of this topic lies particularly in its linguistic dimension.

To fully appreciate **Al-Yawaqit al-Thamina**, we must first explore the broader tradition of Arabic literature in which it is rooted. For centuries, Arab poets, scholars, and writers have been captivated by the female form, crafting intricate descriptions of beauty that blend the physical with the spiritual. From the poetic musings of al-Jahiz to the erotic treatises of al-Tifashi, classical Arabic literature is replete with explorations of love, desire, and aesthetics.

Yet, Suyuti's work stands apart for its singular focus on the fat woman—a figure often overlooked or marginalized in other works. While many writers celebrated the slender, delicate beauty of the **majdula** (the balanced woman), Suyuti boldly elevates the fat woman to the pinnacle of desirability. His work is both a celebration and a defense, challenging societal norms and asserting the value of a body type that has often been dismissed or ridiculed.

Suyuti draws on a wealth of sources, including the Quran, Hadith, poetry, and anecdotes, weaving them into a cohesive narrative that celebrates the fat woman's physical and spiritual qualities. His approach is both scholarly and playful, blending linguistic analysis with poetic description to create a work that is as intellectually stimulating as it is aesthetically pleasing.

The Aesthetic of Plumpness: A Cultural Ideal

At the heart of **Al-Yawaqit al-Thamina** is the concept of **samina**—plumpness—as an ideal of feminine beauty. Suyuti describes the fat woman as a figure of abundance and vitality, her body a testament to the richness of life itself. He writes:

"The water returned to her after a long absence, like a lover arriving, desperate for connection. Overcome by longing for her beauty, it embraced her, reaching out with both hands, left and right, as if to hold her completely."

This imagery of water—a symbol of life and nourishment—captures the essence of the fat woman's allure. She is not merely beautiful; she is life-giving, a source of comfort and joy. In a world where resources were often scarce, plumpness was seen as a sign of health, prosperity, and fertility. The fat woman embodied these qualities, making her an object of admiration and desire.

Yet, Suyuti's celebration of plumpness is not without nuance. He acknowledges the cultural debate surrounding body types, noting that some prefer the **majdula**—a woman who is neither too plump nor too slender. Al-Jahiz, a renowned scholar and writer, described the ideal woman as one who is "delicate in her limbs, soft in her curves, and full in her hips." This balance, Suyuti suggests, is the key to true beauty.

The Fat Woman in Literature and Society

Suyuti's work is not an isolated phenomenon; it reflects broader cultural attitudes toward beauty in the Islamic world. In *One Thousand and One Nights*, for example, a tale features a debate among six maidens, each representing a different ideal of beauty: fair-skinned, dark-skinned, plump, slender, yellow-skinned, and black-skinned. The plump maiden defends her beauty with wit and grace, asserting her place among the most desirable of women.

This literary tradition reveals a society that valued diversity in beauty, even as it grappled with competing ideals. Suyuti's work, with its focus on the fat woman, challenges us to expand our own definitions of beauty and to appreciate the richness of human diversity.

In modern times, the fat woman has often been marginalized or ridiculed, her body seen as a deviation from the norm. Yet, Suyuti's work reminds us that beauty is not a fixed ideal but a cultural construct, shaped by history, geography, and individual perception. By celebrating the fat woman, Suyuti invites us to question our own assumptions and to embrace a more inclusive vision of beauty.

The Scholarly Legacy: Editing and Preserving the Text

The journey of **Al-Yawaqit al-Thamina** from manuscript to modern publication is a testament to the dedication of scholars who have worked to preserve and share this important work. The second edition of the Arabic book, published in 2016, relied on multiple manuscripts, including those from the National Library of Tunisia and the Library of the Prophet's Mosque in Medina.

The editors, led by Dr. Faraj al-Hawar, meticulously compared these manuscripts, correcting errors and filling gaps to create a text that is as faithful as possible to Suyuti's original vision. Their work ensures that this celebration of beauty will continue to inspire and challenge readers for generations to come.

As we turn the pages of this remarkable work, we are reminded again and again to see the fat woman not as an object of ridicule or pity, but as a figure of strength, grace, and undeniable allure. In her, we find a reflection of our own humanity—a reminder that beauty, in all its forms, is worth celebrating.

This is just the beginning of our journey into Suyuti's world. In the chapters that follow, we will explore the poetic descriptions, cultural debates, and timeless wisdom that make **Al-Yawaqit al-Thamina** a treasure of Arabic literature and a beacon of body positivity for the modern age.

The Language of Beauty

The Arabic language, rich and nuanced, offers a treasure trove of terms to describe the plump woman's beauty. Each word is a brushstroke, painting a portrait of her form and spirit.

Al-Hadaljah: A woman who is plump, with full arms and legs, her body soft and inviting.

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- **Al-Hadaljah**: A woman who is plump, with full arms and legs, her body soft and inviting.
- **Al-Hirkawlah**: A woman with large, prominent hips, her movements graceful and captivating.
- **Al-Raddah**: A woman with heavy, full buttocks, her form strong and pleasing.
- **Al-Khadlah**: A woman whose limbs are full and well-rounded, yet her bones remain delicate and fine.
- **Al-Lubakhiyyah**: A woman of great size and stature, her presence commanding and dignified.

These terms, and countless others, reveal the depth of Arabic's appreciation for the plump woman's beauty. They remind us that beauty is not bound by narrow standards but is as varied and infinite as the stars in the sky.

Her face is a masterpiece of divine artistry, her features harmonious and captivating. Her eyes, deep and expressive, seem to hold the wisdom of the ages, and her smile is a beacon of light, illuminating the hearts of all who behold it. Her cheeks, round and rosy, glow with the vitality of life, and her skin is smooth and flawless, like the finest silk.

- **A Rajih or Rajah woman**: A woman with large buttocks, her form strong and impressive.
- **A Saldahah girl**: A girl who is broad and well-built, her form strong and pleasing.
- **A Baydah or Baydakh woman**: A woman who is plump and full-bodied.

- **A Dulakhah or Dulakh woman**: A woman with large buttocks, her form robust and commanding.

Each woman is unique in her form and character, reflecting the diversity and beauty of creation. This passage is a celebration of the plump woman, a reminder that beauty is not bound by narrow standards but is as diverse and boundless as creation itself.

- **Al-Muqsadah**: A woman who is large and perfectly proportioned, her form so impressive that she captivates everyone who sees her.
- **Al-Hashwarah**: A woman with a full, rounded belly, her form soft and pleasing.
- **Al-Shawtarah**: A woman with large, prominent buttocks, her form strong and impressive.

In a world that often seeks to confine beauty to a single mold, al-Suyuti's words are a refreshing reminder to look beyond the superficial. True beauty lies in the harmony of form and spirit, in the grace of movement, and in the warmth of character.

- **A Thaqal woman**: A woman who is heavy and full-bodied, her form robust and commanding.
- **Al-Jamul**: A woman who is plump, her body soft and pleasing.
- **Al-Jablah**: A woman who is thick-bodied, her form sturdy and strong.

The plump woman, with her soft curves and radiant presence, embodies a beauty that is both physical and spiritual. Her form is a reflection of divine artistry, her character a testament to the depth and complexity of human nature. Through this work, we seek to honor her and to remind the world that beauty is not confined to a single ideal but is as vast and varied as creation itself.

May Allah guide us, Al-Suyuti prayed, to appreciate the beauty He has placed in the world and to see His handiwork in every form and figure. May He bless this endeavor and make it a source of insight and inspiration for all who read it.

Chapter Two: Al-Yawaqit al-Thamina and Modern Misconceptions

In classical Arabic literature, the fat woman is often portrayed as a symbol of prosperity and fertility. Her curves are compared to the rolling hills, her laughter to the bubbling of springs, and her presence to the radiance of the full moon. She is like the full moon, filling the world with light and life, as one poet beautifully described: هي كالقمر البدر، تملأ الدنيا نوراً وحياة. This imagery is not just about physical beauty; it's about the life-giving energy she embodies.

> Her waist is slender, a delicate contrast to her wide hips, and when she walks, her movements are fluid and commanding, drawing the eye effortlessly
> **Precious Gems in the Qualities of the Fat Woman**

Allah created her with His own hands, perfecting her form, as the text reminds us: خلقها الله بيده، فأبدع في صنعها. This perspective challenges modern notions of beauty, which often prioritize uniformity and conformity. Instead, Suyuti's work invites readers to see beauty as a manifestation of divine wisdom, diverse and multifaceted.

She walks with her head held high, as if the earth itself bows beneath her feet, as one passage vividly describes: هي التي تمشي برأس مرفوع، وكأن الأرض تحت قدميها تطأطئ لها. By celebrating

the fat woman, Suyuti's work encourages readers to embrace their own unique beauty and to reject societal pressures to conform. Her presence is a reminder that true beauty lies in authenticity and self-acceptance.

Her beauty is not in the measurements of her body, but in her spirit, which shines like the sun, as the text beautifully states: جمالها ليس في قياسات الجسد، بل في روحها التي تلمع كالشمس. This chapter invites readers to reflect on their own perceptions of beauty and to consider how Suyuti's work can inspire a more inclusive and empowering vision of allure.

She is the woman who walks with confidence, her steps steady and her spirit unshakable, as the text reminds us: هي المرأة التي تمشي بثقة، خطواتها ثابتة وروحها لا تهتز.

Al-Yawaqit al-Thamina describe fat woman as one who is full in body, with ample arms, soft cheeks, and a rounded belly. Her thighs are thick, her hips broad, and her flesh abundant. She is a woman whose very presence exudes vitality and grace, her body a testament to the richness of life itself.

She is the woman whose flesh is firm yet soft to the touch, whose curves are pronounced yet harmonious. She is the one whose laughter is hearty, whose steps are steady, and whose embrace is warm and comforting. She is the woman whose beauty lies not in fragility but in her fullness, her strength, and her undeniable allure.

The fat woman is like a ripe fruit, her body a symbol of abundance and prosperity. She is the one whose very existence defies the narrow standards of beauty, offering instead a vision of beauty that is generous, life-giving, and profoundly human.

"And the sun rises, casting its light upon the earth, illuminating the beauty of the fat woman, whose form is like a radiant gem."

"I hear the melody of her laughter, and it is as if the world itself rejoices. Her beauty is like the morning sun, radiant and full of life. Her presence is a blessing, her charm undeniable, and her grace unmatched."

She is the one whose laughter echoes like a sweet song, whose beauty shines like the dawn. Her every movement is poetry, her every glance a story. She is the woman who captivates hearts, her allure as natural as the flowing river and as timeless as the stars.

"When she walks, the earth trembles with admiration. When she speaks, her words are like honey, sweet and soothing. She is the embodiment of beauty, a treasure to behold, a gem among women."

"And the sweetness of her speech is like honey, flowing effortlessly from her lips. Her words are a balm to the soul, soothing and enchanting all who hear them. She is the one whose presence lights up a room, whose charm captivates hearts, and whose beauty is a gift to behold."

She is the woman whose laughter is like a melody, whose smile is as radiant as the sun. Her every gesture is graceful, her every word a treasure. She is the one who walks with confidence, her steps steady and her spirit unshakable.

"When she enters a gathering, all eyes turn to her. When she speaks, her voice carries the warmth of a summer breeze, and her wisdom shines like the stars. She is the embodiment of grace, a woman whose beauty is not just in her form but in her very essence."

Thus concludes the words of the author, may Allah have mercy on him, in **Al-Yawaqit al-Thamina fi Sifat al-Samina**.

Modern Misconceptions

To those who claim that **Precious Gems in the Qualities of the Fat Woman** is an erotic work, we must respond with clarity, context, and a deep understanding of the book's purpose and content. Such accusations stem from a superficial reading of the text, divorced from its cultural, linguistic, and spiritual dimensions. This rejoinder seeks to address these misconceptions and reaffirm the true essence of this remarkable work.

- A woman with a radiant face, full cheeks, and a lively demeanor.

Precious Gems in the Qualities of the Fat Woman

The Book's Purpose: A Scholarly and Cultural Exploration

At its core, **Precious Gems in the Qualities of the Fat Woman** is not an erotic text but a scholarly and cultural exploration of beauty as understood in the Arab-Islamic tradition. Imam Jalal al-Din al-Suyuti, one of the most respected scholars of his time, did not write this book to titillate or provoke. Rather, he sought to document and celebrate a cultural ideal that was deeply rooted in the Arab world's appreciation for health, vitality, and abundance.

The book is a reflection of a time when physical robustness was seen as a sign of prosperity and divine favor. In a desert environment where resources were scarce, a plump woman symbolized the blessings of abundance and the strength to endure life's challenges. Al-Suyuti's work is a tribute to this ideal, not an attempt to eroticize it.

The Language of Beauty: Poetic, Not Provocative

The language used in the book is poetic and descriptive, as is characteristic of classical Arabic literature. Arab poets have long used vivid imagery to celebrate beauty, whether in nature, art, or the human form. This tradition is not unique to Arab culture; it is a universal feature of literary expression. To reduce such descriptions to mere eroticism is to misunderstand the richness of poetic language.

For example, when al-Suyuti quotes the poet Dhū al-Rumma:

"عَجْزَاءُ، مَمْكُورَةُ السَّاقَيْنِ، بَهْكَنَةٌ

"زَيْنُ الوِشَاحِ، وَتَمَّ الْجِسْمُ وَالقَصَبُ

"Delicate, with slender legs, adorned with a sash, her body and form perfected."

He is not engaging in objectification but celebrating the harmony and grace of the human form. Such descriptions are no more erotic than the works of Shakespeare, Rumi, or Keats, who also used poetic language to explore beauty.

The Spiritual Dimension: Beauty as Divine Artistry

One of the most profound aspects of **Precious Gems in the Qualities of the Fat Woman** is its spiritual dimension. Al-Suyuti repeatedly emphasizes that beauty is a reflection of divine artistry and a testament to God's creative power. The plump woman, with her fullness and vitality, is presented as a symbol of God's generosity and the blessings of creation. This perspective is rooted in Islamic theology, which views physical beauty as a manifestation of inner purity and spiritual grace. To interpret this as eroticism is to ignore the book's spiritual depth and its alignment with Islamic teachings on the sanctity of creation.

The Cultural Context: A Celebration of Health and Vitality

It is essential to understand the cultural context in which this book was written. In the Arab world, particularly in pre-modern times, plumpness was associated with health, fertility, and prosperity. A plump woman was seen as a sign of abundance and a source of pride for her family and community. This cultural ideal is reflected in the book's descriptions and poetic verses.

To impose modern, Western notions of eroticism onto this cultural context is both anachronistic and reductive. It fails to appreciate the unique values and aesthetics of the Arab world and reduces a rich cultural tradition to a narrow, sensationalist interpretation.

The Scholarly Intent: Preservation of Tradition

Imam Jalal al-Din al-Suyuti was a scholar of immense stature, known for his rigorous academic inquiry and commitment to preserving the intellectual heritage of the Islamic world. His works, including **Precious Gems in the Qualities of the Fat Woman**, were written with the intent to document and celebrate cultural traditions, not to provoke or titillate.

To accuse al-Suyuti of writing an erotic work is to misunderstand his scholarly intent and to disregard his contributions to Islamic literature and thought. His work is a testament to the Arab world's appreciation for beauty in all its forms, and it deserves to be read and understood in that light.

Nuanced Understanding

In conclusion, **Precious Gems in the Qualities of the Fat Woman** is not an erotic work but a scholarly, cultural, and spiritual exploration of beauty. It is a celebration of the human form as a reflection of divine artistry and a testament to the Arab world's unique aesthetic values. To reduce this work to mere eroticism is to do a disservice to its author, its cultural context, and its profound themes.

We call for a nuanced understanding of this book, one that appreciates its poetic language, cultural significance, and spiritual depth. Let us read it not with a sensationalist lens but with the respect and reverence it deserves, as a timeless celebration of beauty in all its forms.

Chapter Four: The Beauty of Abundance and The Eternal Muse

In the Name of Allah, the Most Gracious, the Most Merciful. May Allah bless our master Muhammad, his family, and his companions, and grant them peace.

-A woman who is plump and well-nourished, with soft, delicate flesh.

Precious Gems in the Qualities of the Fat Woman

Imagine a woman whose presence is like a lush garden, abundant and full of life. Her laughter is a melody that dances on the wind, bringing joy to all who hear it. She moves with a natural grace, her steps light yet deliberate, as if the earth itself delights in bearing her weight. Al-Suyuti describes her as "امراة عبمة ممتلية الجسم"—a woman whose body is full and nourished, her flesh soft and tender, a testament to health and vitality. Her curves are like the rolling hills, soft and inviting, a landscape of comfort and warmth. Her arms, strong and nurturing, are a haven for those in need of solace, and her embrace is a sanctuary of peace.

Her face is a masterpiece of divine artistry, her features harmonious and captivating. Al-Suyuti writes of her "السم الحسن معلابا كلبا بهن مراعال"—her face adorned with beauty, her cheeks full and radiant, glowing with the vitality of life. Her eyes, deep and expressive, seem to hold the wisdom of the ages, and her smile is a beacon of light, illuminating the hearts of all who behold

it. Her skin is smooth and flawless, like the finest silk, and her presence fills a room with an energy that is both calming and invigorating.

She is a woman of substance, her beauty not confined to her physical form but radiating from within. Al-Suyuti praises her as "امراة رجراجة يتى جرج بدنها"—a woman whose body sways with a rhythm that echoes the natural flow of life itself. Her kindness, her generosity, and her strength of character make her a jewel among women, a treasure to be cherished and admired. She carries herself with a confidence that comes from broad shoulders and strong arms, yet her strength is balanced by a graceful elegance.

In a world that often seeks to confine beauty to a single mold, al-Suyuti's words are a refreshing reminder to look beyond the superficial. True beauty lies in the harmony of form and spirit, in the grace of movement, and in the warmth of character. It is found in the plump woman's laughter, in her gentle embrace, and in the way she carries herself with confidence and dignity.

The passages in this book weaves a tapestry of imagery, celebrating the plump woman's charm and allure in a way that transcends mere physical description. Her presence is like a gentle breeze on a warm day, soothing and refreshing. Her laughter echoes through the air, a melody that brings joy to those around her. She moves with a natural grace, her steps light yet deliberate, as if the earth itself delights in bearing her weight.

The Eternal Muse

In the vast expanse of the desert, where the sands stretch endlessly and the stars pierce the velvet sky, there exists a beauty so profound that it defies description. This beauty is not merely physical; it is a force of nature, a reflection of the divine, and a source of endless inspiration. The poets of the Arab world, with their tongues of fire and hearts aflame, sought to capture this beauty in verses that would echo through the ages. Their muse was not just a woman; she was a symphony of nature, a living embodiment of grace, and a testament to the artistry of creation.

- A woman with thick, abundant hair and a captivating gaze.

Precious Gems in the Qualities of the Fat Woman

The Muse as a Reflection of Nature

The Arab poets often drew parallels between the beauty of women and the wonders of the natural world. Her form was likened to the curves of the sand dunes, her eyes to the dark pools of an oasis, and her laughter to the gentle ripple of a stream. In the words of Jamīl, she was:

"كَأَنَّ دِعْصَيْ كَثِيبٍ أُزِّرَتْ بِهِمَا
"وَمَوْضِعُ الخَلْ شَمْسٌ فِي تَرَاقِيهَا

"As if her hips were two sand dunes, and the parting of her hair a sun in her temples."

Her beauty was not confined to her physical form; it was a reflection of the world around her. She was the gazelle that sways with the rhythm of the wind, the pomegranate blossom that glistens with morning dew, and the ivory bowl polished to perfection. Her presence was a reminder of the earth's generosity, her movements a dance that celebrated the fullness of life.

The Poetic Admiration of Physical Beauty

The poets did not shy away from praising the physical attributes of their muse. Her hips, they said, were like the rolling sand dunes, firm yet yielding, a testament to the earth's abundance. Her waist, slender as a thread, defied the weight of the world, while her neck, long and graceful, rivaled the silver ewer in its elegance. In the verses of 'Umar ibn Abī Rabī'a, she is described as:

"عَلَى أَنَّ حَجْلَيهَا، وَإِنْ قُلْت أُوسِعَا
"صَمُوتَانِ مِنْ مِلْءِ وَقِلَّةِ مَنْطِقِ

"Though her anklets, if I may say, are wide, they are silent, full yet sparing in speech."

Her laughter was the ripple of a clear stream, her voice the melody of the nightingale, and her presence a sanctuary of warmth and light. She was the one who turned heads and stole hearts, her beauty a torment to the envious and a delight to the beholder.

The Muse as a Source of Spiritual Inspiration

Beyond her physical beauty, the muse was a source of spiritual inspiration. She was the oasis in the barren landscape, the star that guided the poets through the night, and the promise of a brighter tomorrow. Her beauty was not just a physical attribute but a spiritual force, a reminder of the divine artistry that shapes the world. In the words of Dhū al-Rumma:

"أَنَّةٌ، تَلُوثُ الْمِرْطَ مِنْهَا بِدِعْصَةٍ
"زَكَامٍ، وَتَجْتَابُ الوِشَاحَ فَيَقْلَقُ

"Slow to rise, she turns her garment with a mound of sand, and dons her sash, which sways restlessly."

Her movements were a dance that captivated the soul, her eyes a reflection of the beauty of the world around her. She was the muse who inspired not just love but poetry, her presence a gift to those who had the privilege of beholding her.

The Imperfections That Magnify Beauty

The poets did not shy away from praising her imperfections, for even her flaws were a testament to her humanity. Her foot, though slightly flawed, was a reminder of her earthly nature, a nature that made her all the more enchanting. Her laughter, though soft, carried the weight of a thousand emotions, and her tears, though rare, were a reflection of her depth. She was not a statue carved from marble but a living, breathing being, her beauty magnified by her vulnerability. In the verses of al-'Ajjāj:

"قَامَتْ تُرِيكَ ـ خَشْيَةً أَنْ تَصْرِمَا ـ
"سَاقاً بَخَنْدَاةً، وَكَعْباً أَدْرَمَا

"She rises, fearing to be left behind, showing a leg like a gazelle's, and a firm ankle."

Her beauty was not just in her form but in her spirit, a spirit that defied convention and celebrated the fullness of life.

The Muse as a Symbol of Eternal Love

In the poetry of Jamīl, the muse is immortalized as the object of eternal love. His verses to Buthayna are a testament to the enduring power of beauty and the depth of human emotion. He describes her as:

"فَتَاةٌ مِنَ المُرَّانِ مَا فَوْقَ حَقْوِهَا
"وَمَا تَحْتَهُ مِنْهَا نَقاً يَتَهَيَّلُ

"A maiden from Murrān, her upper half firm, and her lower half like smooth, polished stone."

Her beauty was not just a physical attribute but a force that stirred the soul, igniting the imagination and transcending the boundaries of time. She was the muse who inspired not just love but poetry, her presence a gift to those who dared to love her.

The Muse in the Eyes of the Desert Poets

The poets of the desert, with their keen eyes and eloquent tongues, saw in her the reflection of their own longing. She was the oasis in the barren landscape, the star that guided them through the night, and the promise of a brighter tomorrow. Her beauty was not just a physical attribute but a spiritual force, a reminder of the divine artistry that shapes the world. In the words of al-Nābigha:

"عَجْزَاءُ، مَمْكُورَةُ السَّاقَيْنِ، بَهْكَنَةٌ
"زَيْنُ الوِشَاحِ، وَتَمَّ الْجِسْمُ وَالقَصَبُ

"Delicate, with slender legs, adorned with a sash, her body and form perfected."

Her beauty was a testament to the power of the human spirit, a reminder that beauty, in all its forms, is a gift to be cherished.

The Muse as a Celebration of Life

In the end, the poetry of the Arabs is not just a celebration of beauty but a testament to the power of the human spirit. It is a reminder that beauty, in all its forms, is a gift to be cherished, a force that transcends time and space, and a reflection of the divine. The muse, whether she is a maiden from Murrān or a daughter of the desert, is eternal, her beauty immortalized in the verses of those who dared to love her. In the words of Kaʿb ibn Juʿayl:

"وَضَجِيعٍ قَدْ تَعَلَّلْنُ بِي
"طَيِّبٍ أَرْدَانُهُ، غَيْرُ تَفِلْ

"A companion with whom I find solace, pure in her steps, never faltering."

Her beauty was a celebration of life, a reminder of the divine artistry that shapes the world, and a testament to the enduring power of love.

PART TWO:

A Language that Celebrates Beauty in Fat Woman

Chapter Seven: The First Art: Language

All praise is due to Allah, and peace be upon His chosen servants. This is a section titled: **The First Art: Language** in *Al-Yawaqit al-Thamina fi Sifat al-Samina* – **The Precious Gemstones on the Attributes of the Plump Woman.**

Abu Ubayd, in his work *Al-Gharib al-Musannaf*, said:

- **Al-Hadaljah** refers to a woman who is plump, with full arms and legs.
- **Al-Hirkawlah** refers to a woman with large, prominent hips.
- **Al-Raddah**: A woman with heavy, full buttocks.
- **Al-Rakhradah**: A woman abundant in flesh, her body soft and well-nourished.
- **Al-Marmurah**: A woman whose hips sway gently as she walks, a result of her plumpness.
- **Al-Lubakhiyyah**: A woman of great size and stature, her presence commanding and majestic.

- A woman with a gentle, tender nature, yet firm and dignified.

Precious Gems in the Qualities of the Fat Woman

- **Al-Rabilah**: A woman with ample flesh, her body full and robust. Similarly, **Al-Mutabah** carries the same meaning.
- **Al-Ablah**: A plump woman, her form rounded and pleasing.
- **Al-Hayqalah**: A woman who is large and stately, her figure impressive and dignified.
- **Al-Dhamzar**: A woman who is thick-bodied, her form sturdy and strong.

Ibn Duraid, in his work *Al-Jamharah*, adds:

- **An Abharah woman**: A woman whose body is full and well-proportioned.
- **A Ghaylam girl**: A young woman abundant in flesh, large and full-bodied.
- **Al-Qaymah**: A woman of great stature and impressive build, her presence awe-inspiring.
- **A Rajrajah woman**: A woman whose body sways gently as she moves, her plumpness giving her a graceful, rhythmic gait.
- **A Laffa' woman**: A woman with large, well-rounded thighs, her form strong and full.
- **Al-Badad**: The wide space between the thighs when they are full of flesh. A woman described as **Badda'** embodies this trait.
- It is said: **A woman who fills her anklets and bracelets**—a phrase used to describe a woman whose plumpness causes her jewelry to fit snugly.
- **Al-Bakhanda'** and **Al-Khbunda'**: A woman with heavy, prominent hips and large, sturdy legs.
- **A Bawsa' woman**: A woman with a large, well-rounded posterior, her form commanding and majestic

It is important to note that these descriptions are uniquely applied to women and are not used for men.

Ibn Faris, in his work *Al-Mujmal*, adds:

- **A Dham'aj woman**: A woman of perfect and complete physique, her form harmonious and well-proportioned.
- Similar terms include:
    - **An Ablah woman**: A plump woman, her body full and rounded.
    - **A Fakhkhah woman**: A woman with a robust and well-built frame.
    - **A Far'a' woman**: A woman of tall and stately stature.
    - **A Bahkanah woman**: A woman whose body is abundant and well-nourished.

Ibn Faris, in his work *Al-Mujmal*, continues:

- **A Haflah woman**: A woman who is large and robust, her form strong and impressive.
- **An 'Adanah woman**: A woman of great size and stature, her body substantial and commanding.

- **Al-Muta'arifah woman**: A woman whose body is abundant in flesh, yet her proportions remain balanced and harmonious.
- **Al-'Aytal**: A woman who is tall and stately, her presence both graceful and imposing.
- **A Funuq or Mifnaq woman**: A woman whose form is full and well-rounded, her beauty evident in her curves.
- **Al-'Abqarah**: A woman who is lively and energetic, her vitality shining through her movements.
- **Al-Ghafallaq**: A young woman of great size and stature, her form both impressive and dignified.
- **Al-'Adannak**: A woman whose body is full and well-rounded, her form strong and impressive.
- **Women described as Atha'ith**: Women who are abundant in flesh, their bodies soft and well-nourished.
- **A Majmaj body**: A body that is full and plump, abundant in flesh.
- **A Badh body**: A body that is full and well-proportioned, its form pleasing and harmonious.
- **A Badin or Badinah woman**: A woman of great size and stature, her body full and robust. This term is derived from the concept of largeness and abundance. It is said: **Baduna**—when a person becomes plump.
- **A Hawtha' girl**: A lively and energetic young woman, her body full and plump. This term can bewritten with either *ha* (ح) or *kha* (خ).
- **A Khadlah woman**: A woman whose limbs are full and well-rounded, yet her bones remain delicate and fine.
- **A Farja' woman**: A woman whose hips are so full that they do not touch, her form wide and spacious. For a man, the term **Afraj** is used.
- **A Na'ma' woman**: A woman whose legs are full and fleshy, her form soft and pleasing.
- **Al-Qa'am**: The elevation and firmness of the buttocks, so that they are not sagging or loose.

Ibn Faris, in his book *Al-Itba'*, adds further descriptions:

- **A Sibahlah or Ribahlah woman**: A woman who is large and robust, her form strong and impressive.

Al-Jawhari, in his work *Al-Sihah*, states:

- **Al-Hirkawlah**: A young woman who is large and full-bodied, her hips swaying gently as she moves.

Al-Farabi, in his work *Diwan al-Adab*, elaborates:

- **Al-Habaykhah**: A lively and energetic woman, her movements full of vitality.
- **Al-Kabda'**: A woman whose midsection is large and full, her form strong and well-proportioned.
- **Al-Dhinak**: A woman whose body is thick and sturdy, her presence commanding and dignified.
- **A Thaqal or Razan woman**: A woman with a prominent and well-rounded figure, her form balanced and pleasing.

Al-Tha'alibi, in his work *Fiqh al-Lughah*, explains:

- If a woman is large and robust, yet her proportions remain balanced and harmonious, she is described as **Ribahlah**.
- If her size increases but remains attractive, she is called **Sibahlah**.
- If her size reaches a point where it becomes less desirable, she is described as **Mufadah** or **Dhinak**.
- If a woman's size increases further, with her flesh becoming loose and sagging, she is described as **'Ifdaj**. This term is attributed to Al-Asma'i and others.
- If a woman reaches the utmost level of plumpness and largeness, she is described as **Qay'alah**.
- It is said: A woman is first described as **Samina** (plump), then as **Radharadah** (very plump), and then as **Khadlajah** (exceedingly plump).
- A woman is further described as **'Arakrakah** (extremely plump), **'Adannakah** (large and robust), and **Nahiyyah** (reaching the peak of plumpness).
- If a woman struggles to move or stand due to her plumpness, she is described as **Ana'** (slow-moving) or **Wahnanah** (languid).
- If her elbows lack definition due to her plumpness, she is called **Darma'**.
- If the space between her thighs narrows due to the abundance of flesh, she is described as **Laffa'**

Al-Jawhari, in his work *Al-Sihah*, states:

- **'Ajizat al-Mar'ah ta'jizu** (with a kasrah) or **'ujuzan** (with a dammah): This means her buttocks have become large.
- **An 'Ajza' woman**: A woman with large, prominent buttocks.
- For a man, it is said: **A man with large buttocks**, but the term **Alya'** is not used for a woman, though some do use it.

Ibn al-Qutiyyah, in his book *Al-Af'al*, adds:

- **Aliya**: His buttocks became large. A man is described as **Ali**, like **A'ma** (blind), and a woman as **'Ajza'**.
- This is the language of the Arabs. However, Abu 'Ubaydah permitted the use of **Alya'** for women

Abu Hayyan, in his work *Sharh al-Tashil*, states:

- **Dhinak**: A woman with large, heavy buttocks.

Ibn Darstawayh, in his commentary on *Al-Fasih*, explains:

- They described a man as **Ali**, following the pattern of **A'ma** (blind), meaning "one with large buttocks." However, they did not use **Alya'** for a woman, following the pattern of **'Amya'** (blind woman). Instead, they used **'Ajza'** (a woman with large buttocks). They did not describe a man as **A'jaz** (one with large buttocks) because men are not praised for having large buttocks, just as women are not praised for having large buttocks. This trait is instead attributed to rams.

Ibn al-Qutiyyah, in his book *Al-Af'al*, adds:

- **Laffa al-insan laffan**: This means the flesh of his thighs has increased. For a man, this is considered a flaw, but for a woman, it is a compliment.
- **Farajat farajan**: This means her buttocks have become large.
- **Hakat al-mar'ah fi mashyatiha haykan**: This means her buttocks sway as she walks.
- **Sataha al-insan satahan**: This means his buttocks have become large. For a woman, it refers to her buttocks.
- **Labakha lubukhan**: This means his flesh has increased. From this comes the term **Lubakhiyyah**, describing a woman who is large and robust.
- **Rakada al-matn**: This means the back has become full and fleshy.

In *Al-Qamus*:

- **Al-Abyadan**: This refers to two things that bring beauty—youth and plumpness.

Ibn Sidah, in his work *Al-Muhkam*, states:

- **Al-Khadlah**: A woman with thick, rounded legs, her form strong and well-proportioned.
- **A Khidlam woman**: A woman who is plump and soft, her body full and tender.
- **Al-Lubukh**: Abundance of flesh. From this comes the term **Lubakhiyyah,** describing a woman who is large and robust.
- **An Unfukhanah woman**: A woman who is plump and soft, her body full and supple.
- **A Firdhakhah woman**: A woman who is large and well-built, her form strong and impressive.

- **Al-Juhdhab** and **Al-Juhadhib**: A woman who is large and thick-bodied, her presence commanding and dignified.
- **Al-Khinjil**: A woman of great size and stature, her form impressive and stately.
- **A Khunbujah woman**: A woman who is large and robust, her body full and strong.
- **A Khad'abah woman**: A woman who is plump, her body full and well-nourished.
- **Al-Khabanda'**: A woman who is beautifully proportioned, large and strong, with a well-balanced figure.
- It is also said: **Lahima** (fleshy) and **Hadirah** (well-rounded), describing a woman whose body is full and harmonious.
- **A Ghamid ankle**: An ankle that is hidden by the abundance of flesh.
- **Al-'Abal**: A forearm that is plump and full, its form pleasing and robust.

Al-Nahhas, in his commentary on *Al-Mu'allaqat*, states:

> **Al-Haykalah**: A woman with large buttocks and thighs, her form strong and impressive.

Al-Khalil, in his work *Kitab al-'Ayn*, states:

- **Al-Muzawzikah**: A woman whose hips and buttocks sway gently as she walks, her movements full of grace and charm.

In *Al-Qamus*:

- **Al-Jalnabah**: A woman who is plump and fleshy, yet her bones remain delicate and fine.
- **Al-Khad'abah**: A woman who is plump, her body full and well-nourished.
- **Al-Khundubah**: A woman who is plump, her form soft and pleasing.
- **Al-Hawta'**: A woman with a large, well-rounded waist, her figure strong and impressive.
- Similarly, **Al-Khawqa'** carries the same meaning.
- **A Samut al-Khalkhalayn girl**: A girl with thick legs, so full that her anklets make no sound as she walks.
- **Aththat al-mar'ah**: This means her buttocks have become large.
- **Al-Atha'ith**: Women who are abundant in flesh, their bodies soft and well-nourished.
- **Al-Hawtha'**: A plump woman, her body full and rounded.
- **Al-Khawtha'**: A young woman who is soft and tender, her form delicate and pleasing.
- **A Ri'didah woman**: A woman who is plump, her body full and robust.
- **A Kafal tumajmaj**: A back that is full and fleshy, its form pleasing and harmonious.

- **A Nufuj al-Haqibah woman**: A woman with large hips and thighs, her form strong and impressive.
- **A Baldah woman**: A woman who is plump and full-bodied.
- **Al-Dumlahah**: A woman who is large and lively, her form robust and energetic.
- **A Rajih or Rajah woman**: A woman with large buttocks. The plural is **Rujjah.**
- **A Saldahah girl**: A girl who is broad and well-built, her form strong and pleasing.
- **A Baydah or Baydakh woman**: A woman who is plump and full-bodied.
- **Women described as Balakh**: Women with large buttocks. **Al-Balakhiyyah** refers to a woman who is large and impressive.
- **A Dulakhah or Dulakh woman**: A woman with large buttocks. The plural is **Dilakh.**
- **A Raddah woman**: A woman with heavy, full hips.
- **A Saltahah woman**: A woman who is broad and well-built, her form strong and pleasing.
- **Al-Sirwaj**: A woman of great size and stature, her presence commanding and dignified.
- **Al-Dhikhammah**: A woman who is plump, her body full and well-nourished.
- **A Firdhakhah or Fakhkhah woman**: A woman who is broad and robust, her form strong and impressive.
- **Al-Mubarnidah**: A woman who is abundant in flesh, her body soft and well-nourished.
- **Al-Tarrah**: A woman who is full of flesh, her form pleasing and harmonious.
- **A Tha'idah thigh**: A thigh that is full and fleshy, its form robust and pleasing.
- **Al-Tahmad**: A woman who is large and plump, her form impressive and stately.
- **Al-Muqsadah**: A woman who is large and perfectly proportioned, her form so impressive that she captivates everyone who sees her.
- **Al-Hashwarah**: A woman with a full, rounded belly, her form soft and pleasing.
- **Al-Shawtarah**: A woman with large, prominent buttocks, her form strong and impressive.
- **Al-Dhamrazah**: A woman who is thick-bodied, her form sturdy and robust.
- **Al-'Adad**: A woman with thick, strong arms, her form commanding and dignified.
- **Al-Bahirah**: A woman with heavy, full hips, whose walk is so graceful that it leaves onlookers in awe.
- **A Bahilah or Bahirah woman**: A woman who is full-bodied and impressive.

- **Al-'Abhur** and **Al-'Abharah**: A woman who is plump and full, with a well-rounded nape.
- **Al-Qufakhiriyyah**: A noble and stately woman, her form large and impressive.
- **A Muthirah woman**: A woman who is tall and stately, her form impressive and commanding.
- **Al-Qadmusah**: A woman who is large and robust, her presence dignified and awe-inspiring.
- **Al-'Abilah**: A woman who is large and well-built, her form strong and pleasing.
- **A Dakhous girl**: A girl whose body is full and fleshy, her form soft and well-nourished.
- **Al-Diyassah**: A woman who is fleshy and short, her form compact and pleasing.
- **A Shakhisah woman**: A woman who is large and well-proportioned, her form strong and impressive.
- **Al-Laffa'**: A woman whose thighs are close together, with no gap between them.
- **Al-Radharad**: A back that is full and fleshy, its form pleasing and harmonious.
- **Al-Fadfadah**: A girl who is fleshy, tall, and well-built, her form graceful and impressive.
- **Al-Di'kanah**: A woman who is fleshy, whether tall or short, her form soft and pleasing.
- **Al-Rakraakah**: A woman with large buttocks and thighs, her form strong and impressive.
- **Al-Zakzakah**: A woman with well-rounded buttocks, her form harmonious and pleasing.
- **Al-Baddah**: A woman who is plump and soft, her form ideal for companionship and comfort.
- **Al-Haydakur** and **Al-Haydakurah**: A woman who is abundant in flesh, her body full and well-nourished.
- **Al-Haydakur**: A young woman who is large and well-built, her beauty captivating and her form graceful, like **Al-Hudkurah.**
- **Al-Dhirik**: A woman with large, prominent thighs, her form strong and impressive.
- **Al-Dhinak**: A woman with heavy, full buttocks, her form robust and commanding.
- **Al-'Adannak**: A woman whose body is fleshy and full, with large knees and thighs so full that they nearly touch.
- **Al-'Anik:** A woman who is plump, her body full and well-nourished.
- **Al-Wakwakah:** A woman with large, prominent buttocks, her form strong and impressive.

- **A Thaqal woman**: A woman who is heavy and full-bodied, her form robust and commanding.
- **Al-Jamul:** A woman who is plump, her body soft and pleasing.
- **Al-Jablah:** A woman who is thick-bodied, her form sturdy and strong.
- **Al-Sajla':** A woman with large, well-rounded hips, her form impressive and stately.
- **Al-Jazlah:** A woman with large buttocks, her form strong and pleasing.
- **A Mujma'lah woman:** A woman whose flesh is firm and well-defined, her form harmonious and pleasing.
- **Al-Khinjil:** A woman who is large and robust, her form commanding and dignified.
- **Al-Khantal and Al-Hathlah:** A woman with a large, full belly, her form strong and impressive.
- **Al-Dahmalah:** A woman who is large and lively, her form robust and energetic.
- **A Rabilah woman:** A woman with large, fleshy thighs and a full figure around her hips, her form strong and pleasing.
- **Al-Mursal:** A woman who is plump and soft, her body tender and well-nourished.
- **A Ribahlah girl**: A girl who is large and tall, her form well-proportioned and graceful.
- **Al-Sibahl** and **Al-Sahlal**: A girl who is large and robust, her form strong and impressive.
- **Al-Ishilaniyyah**: A woman who is tall and striking, her form graceful and commanding.
- **Al-Jablah:** A woman who is plump, her body full and well-nourished.
- **An 'Indalah woman**: A woman who is large and well-built, her form strong and pleasing.
- **Al-Hayzabun:** A young woman with a long, graceful neck, her form elegant and captivating.
- **Al-Ghaylah:** A woman who is plump, her body full and well-nourished.
- **Al-Qay'alah:** A woman who is large and robust, her form strong and impressive.
- **Al-Kahdal:** A young woman who is plump and full-bodied, her form soft and pleasing.
- **Al-Hirkawlah:** A woman with large, swaying hips, her movements graceful and captivating.
- **Al-Haykalah:** A woman who is large and stately, her form commanding and dignified.
- **Al-Mu'akkimah:** A woman with large, well-rounded hips, her form strong and impressive.
- **Al-Ta'kim:** The thickness and fullness of the buttocks, a trait celebrated for its beauty and grace.

- **A Jasimah or Jasamah woman**: A woman whose form is well-proportioned and harmonious, with strong, full legs.
- **A Muf'amah woman:** A woman whose body is full and balanced, her form pleasing and robust.
- It is said of a woman with large buttocks: **Tabahkanat fi mashyatiha**—she sways gently as she walks.
- **Al-Dhakhkhah:** A woman who is large and robust, her form strong and impressive.
- **Al-Hakhhakah** and **Al-Kahkahah**: A young girl who is plump and full-bodied, her form soft and pleasing.
- They say: **Al-Atiban**—the two things that bring beauty are youth and plumpness.

Descriptions of a Large and Prominent Figure

The scholars of language have said:

- **Al-Irzabb**: A figure that is large, prominent, and elevated, abundant in flesh, with a commanding presence.
- Similar terms include:
    - **Al-Izyabb**: A figure that is large and well-rounded.
    - **Al-Akbas**: A figure that is full and robust.
    - **Al-Kubas**: A figure that is strong and impressive.
    - **Al-Akhtam**: A figure that is large and dignified.
    - **Al-Khathim**: A figure that is full and well-proportioned.

The scholars of language have said:

- **Al-Hazanbal**: A figure that is large and robust, its form strong and impressive.
- **Al-Kharanbal**: A figure that is full and well-rounded, its presence commanding.
- **Al-Zarnab**: A figure that is large and fleshy, its form pleasing and harmonious.
- **Al-'Arakrak**: A figure that is full and lively, its movements graceful and captivating.
- **Al-'Umarati**: A figure that is large and stately, its form dignified and awe-inspiring.
- **Al-'Adad**: A figure with thick, strong arms, its form sturdy and robust.
- **Al-'Adannak**: A figure that is fleshy and full, its form strong and well-proportioned.
- **Al-'Adannakah:** A figure that is fleshy and full, its form strong and well-proportioned.
- **Al-Kath'ab:** A figure that is large and robust, its presence commanding and dignified.
- **Al-Ka'thab:** A figure that is full and well-rounded, its form pleasing and harmonious.
- **Al-Kath'am:** A figure that is large and fleshy, its form strong and impressive.
- **Al-Julhub:** A figure that is large and stately, its form dignified and awe-inspiring.
- **Al-'Afallaqah:** A figure that is full and lively, its movements graceful and captivating.
- **Al-Jamsha':** A figure that is large and robust, its form strong and well-proportioned.

Chapter Eight: The Second Art: Narrations and Traditions

In the Name of Allah, the Most Gracious, the Most Merciful. May Allah bless our master Muhammad, his family, and his companions, and grant them peace.

Ibn Sa'd, in his work *Al-Tabaqat*, narrates:

Hisham ibn Muhammad reported to us, from his father, from Abu Salih, from Ibn Abbas (may Allah be pleased with them both), who said:

"Dhubaa'ah bint 'Amir was one of the most beautiful women among the Arabs, and she had the most impressive stature. When she sat down, she occupied a large space on the ground. Her beauty was mentioned to the Prophet (peace be upon him), and he expressed interest in marrying her. However, it was said to him, 'O

- A woman with a full, curvaceous body, exuding vitality and health.

Precious Gems in the Qualities of the Fat Woman

Messenger of Allah, she has grown old.' Upon hearing this, he remained silent and did not pursue the matter further."

Abu Dawud, in his *Sunan*, narrates:

Ruh ibn Yazid ibn Sayyar reported to us; Ibrahim ibn Sa'd reported to us, from Muhammad ibn Ishaq, from Hisham ibn 'Urwah, from his father, from Aisha (may Allah be pleased with her), who said:

"My mother wanted to fatten me up before I entered the presence of the Messenger of Allah (peace be upon him). She said, 'I did not respond to anything she wanted until she fed me cucumbers with fresh dates.' As a result, I gained weight in the most beautiful way."

Al-Bukhari and Muslim also narrate from Aisha (may Allah be pleased with her), who said:

"A man used to enter upon the wives of the Messenger of Allah (peace be upon him), and they considered him to be without desire (i.e., harmless). One day, the Prophet (peace be upon him) entered while the man was describing a woman, saying, 'When she approaches, she approaches with four (i.e., her limbs), and when she turns away, she turns away with eight (i.e., her limbs and her curves).' The Prophet (peace be upon him) said, 'I do not think this man is unaware of what is here. He should not enter upon you.' So, they screened him off."

Ibn Faris, in his work *Al-Mujmal*, explains:

The saying, "She approaches with four and turns away with eight," refers to the folds of flesh on both sides of her body.

Al-Qali, in his *Amali*, narrates:

Abu Bakr al-Anbari said:

"This means that she approaches with four folds of flesh, but when you see her from behind, you see two ends for each fold, making eight in total."

A similar sentiment is expressed in the poetry of Ka'b ibn Zuhayr, who said:

"She bends four upon four,
And with their folds, they become eight."

The historians have narrated this story in simpler terms, as follows:

During the time of the Messenger of Allah (peace be upon him), there was a group of effeminate men in Medina who would enter upon women without being screened off. Among them were Hit, Harim, and Mati'. Hit used to enter upon the wives of the Prophet (peace be upon him). One day, he entered the home of Umm Salamah while the Messenger of Allah (peace be upon

him) was present. He turned to Umm Salamah bint Abi Umayyah ibn al-Mughirah and said: "If Allah grants you victory over Ta'if, you should seek out Badinah bint Ghaylan. She is full-bodied and graceful, with a radiant smile and a captivating presence. When she stands, she bends gracefully; when she sits, she reclines elegantly; and when she speaks, her voice is melodious. She approaches with four (limbs) and turns away with eight (curves). Her mouth is like a blooming flower, her breasts like ripe pomegranates. Her upper body is like a slender branch, and her lower body is firm and full."

"And between her legs is like a goblet, smooth and firm."

When the Messenger of Allah (peace be upon him) heard his words, he said, "You have certainly scrutinized her closely. I did not think you were anything but harmless." Then he said to his wives, "Do not allow Hit to enter upon you."

The meanings of the terms used in this narration are as follows:

- **"Mumtali'ah"**: A woman who is perfectly proportioned and full-bodied.
- **"Hayfa'"**: A woman with a delicate body and a slender waist.
- **"Shamuu'"**: A playful and cheerful woman.
- **"Najla'"**: A woman with wide, beautiful eyes.

Regarding the phrase, **"When she sits, she reclines elegantly,"** Al-Isbahani explains in his book.

Al-Isbahani, in his book *Af'al*, explains:

- **"Tabanni"**: The widening of the space between the thighs.
- It is also said: **"Tabannat"**: She became like a solid structure (i.e., her form is firm and well-built).

The author of *Tuhfat al-'Arus* adds:
"The name 'Badinah' is written with a 'ba,' followed by a 'dal,' and then a 'ya.' However, some of our scholars have mentioned that the correct form is 'Badinah,' with a 'nun' replacing the 'ya.'" He also notes, "I have not found this in any written source."

It is mentioned that Badinah passed away during the time of Umar ibn al-Khattab (may Allah be pleased with him). When he led her funeral prayer, he saw something about her that troubled him—referring to her plumpness. Umm Salamah informed him that she had seen in the

land of Abyssinia wooden frames used to cover biers and described them to him. Umar said, "This is an excellent covering for a woman's bier!"

Ibn al-Athir, in his work *Al-Nihayah*, states:

Sa'd once proposed to a woman in Mecca, and it was said of her:
"She walks on six when she approaches and on four when she turns away."
This means that when she walks forward, her hands, breasts, and legs give the impression of six points of contact due to the size of her breasts and arms, as if she is leaning forward. When she turns away, her legs and buttocks create four points of contact, with her buttocks nearly touching the ground due to their size.

This woman was Bint Ghaylan al-Thaqafiyyah, the same woman about whom it was said, "She approaches with four and turns away with eight." She was married to Abd al-Rahman ibn Awf (may Allah be pleased with him).

Waki', in his *Musannaf*, narrates from Hammad ibn Abi Sulayman, from Ibrahim al-Nakha'i, from Abdullah ibn Buhaynah, who said:
"Zayd ibn Harithah came to the Prophet (peace be upon him) and said, 'O Messenger of Allah, have you married?'
The Prophet replied, 'No.'
Zayd said, 'Marry to protect yourself (from sin), but do not marry five types of women:

- A **Shahbarah** (a woman who is excessively thin),
- A **Lahbarah** (a woman who is excessively fat),
- A **Nahbarah** (a woman who is excessively tall),
- A **Haydarah** (a woman who is excessively short),
- Or a **Lafut** (a woman who is excessively talkative).'

Zayd said, "By Allah, O Messenger of Allah, I do not understand what you have said."
The Prophet (peace be upon him) explained:

- **"Al-Shahbarah"**: A woman who is excessively thin and has a sharp tongue.
- **"Al-Lahbarah"**: A woman who is excessively tall and lanky.
- **"Al-Nahbarah"**: An old woman who has turned away from beauty.
- **"Al-Haydarah"**: A woman who is short and unattractive.
- **"Al-Lafut"**: A woman who has a child from someone other than you.

Ibn 'Adiyy, in his work *Al-Kamil*, narrates:

Ali ibn Ahmad al-Mada'ini reported to us; Ibrahim ibn Abi Dawud reported to us; Yahya ibn Salih al-Wahhati reported to us; Sulayman ibn 'Ata' reported to us, from Maslamah ibn Abdullah, from his uncle Abu Masihah, from Umar, from the Prophet (peace be upon him), who said:

"Choose carefully for your offspring, and seek women with wide hips, for they are more fertile."

Ibn al-Jawzi, in his book *Akhbar Umar* (may Allah be pleased with him), narrates through Zayd ibn Aslam, from his father, who said:
Umar (may Allah be pleased with him) said, "A woman with large buttocks is one of the two beauties."
Abd al-Razzaq, in his *Musannaf*, narrates from Abdullah ibn Umar, from Nafi', from Ma'mar, from Ayyub, who said:
"When Umar (may Allah be pleased with him) wanted to buy a slave girl, he would inspect her and place his hand on her buttocks to assess her form."

Similarly, Ma'mar narrates from al-Zuhri, from Salim, from Ibn Umar, who did the same.

Ibn Jurayj also narrates from Nafi' that Ibn Umar would inspect a slave girl's back, belly, and legs, and place his hand on her buttocks.

In the book *Tuhfat al-'Arus wa Mut'at al-Nufus*, Abu Ubaydah narrates:
"Malik ibn al-Harith and al-Ashtar entered upon Ali (may Allah be pleased with him) on the morning after his wedding to one of his wives. They asked, 'How did the Commander of the Faithful find his new bride?'
Ali replied, 'She is the best of women, except that she is **qabba' jabbah** (a woman with a large, protruding belly).'"

They said, "O Commander of the Faithful, do men desire anything else from women besides that?"
He replied, "No, until she warms her companion and nourishes her child."

- **"Al-Qabba'"**: A woman with a slender waist and delicate sides.
- **"Al-Jabbah"**: A woman with small breasts.

This narration indicates Ali's (may Allah be pleased with him) appreciation for a woman's plumpness and softness, as well as his preference for women with ample breasts.

Abd al-Razzaq, in his *Musannaf*, narrates:
Al-Thawri reported to us from Abi al-Zinad, who said:
Al-Muraqqi' ibn Sayfi reported to us from Hanzalah the scribe, who said:
"We were on a military campaign with the Messenger of Allah (peace be upon him) when we passed by a woman who had been killed. She had a striking figure, and people were gathered around her. They made way for the Prophet (peace be upon him), who said, 'This woman was not one to fight.' Then he said, 'Go and catch up with Khalid, and tell him: Do not kill children or hired workers.'"

Ibn Jurayj reported to us from Abi al-Zinad, from al-Muraqqi' ibn Sayfi, who testified that his grandfather Rabah ibn Rabi' al-Hanzali the scribe informed him:
"He went out with the Messenger of Allah (peace be upon him) on a military campaign, with Khalid ibn al-Walid leading the vanguard. Rabah and the companions of the Prophet (peace be upon him) passed by a woman who had been killed by the vanguard. They stopped to look at her, marveling at her form, until the Messenger of Allah (peace be upon him) arrived on his camel. They made way for him, and he stopped to look at her. He said, 'This woman was not one to fight.' Then he looked at the faces of the people and said to one of them, 'Catch up with Khalid and tell him: Do not kill children or hired workers.'"

Al-Murhibi, in his work *Fadl al-'Ilm*, narrates:
"My father reported to me; Ahmad ibn Bukayr reported to us; Uthman ibn Zufar reported to us, from Ibn Shubrumah, who said:
'The adornment of men is their chest, and the adornment of women is their flesh.'"

Ibn Khalawayh, in his *Sharh al-Duraydiyyah*, said:
"Men are not adorned by anything better than good manners, and women are not adorned by anything better than flesh."

Al-Layth ibn 'Adiyy narrates:
"Imru' al-Qays was asked, 'What is the sweetest life?' He replied, 'A fair-skinned, plump woman, adorned with beauty and fragrance.'"

In some collections, it is narrated:
A king from the Kisra dynasty said to his sons, "Describe to me your desires regarding women."
The first son said, "I am captivated by slender waists, rosy cheeks, and full breasts."
The second son said, "I am captivated by delicate hands, graceful shoulders, and full hips."
The third son said, "I am captivated by deep eyes, elegant necks, and flowing hair."

In the book *Tuhfat al-'Arus*, Mus'ab ibn al-Zubayr said:
"Women are like beds—the most comfortable of them are the softest and most plump."

Mus'ab ibn al-Zubayr also said, "Choose the softest and most comfortable for your beds."
Ibn Shubrumah said:
"I have not seen any adornment on a man more beautiful than eloquence, nor any adornment on a woman more beautiful than flesh."
In *Rabi' al-Abrar* by al-Zamakhshari, it is narrated from Umar (may Allah be pleased with him):
"When a woman's fairness is complemented by beautiful hair, her beauty is complete. And a woman with large buttocks is one of the two beauties."

Al-Hajjaj asked Ibn al-Qariyyah, "Which type of woman is most beloved to you?"
He replied, "A woman who is fertile, loving, with a slender upper body and a full lower body. When she sits, she occupies space on the ground, and when she stands, she rises gracefully. When she speaks, her words are measured; when she acts, she excels; and when she walks, she moves with elegance. She is respected among her people, humble in herself, chaste with her neighbors, and devoted to her husband."
In the book *Al-Kanz al-Madfun*, some Arabs said:

"The best of women are those who are tall when they stand and large when they lie down."
Abu Ali al-Qali, in his *Amali*, narrates:
Abu Bakr ibn Durayd reported to us; Abd al-Rahman ibn Akhi al-Asma'i reported to us, from his uncle, who said:
"A Bedouin said to his cousin, 'Find me a woman who is fair-skinned, tall, with long hair and curly locks. When she stands, her dress should only touch the tips of her shoulders, the tips of her breasts, the curves of her buttocks, and the bones of her knees. When she lies down, if you throw a large citron beneath her, it should pass through to the other side.'
His cousin replied, 'Where will you find such a woman except in Paradise?'"

Al-Qali explains:

- **"Al-Rudaf"**: The bone that covers the joint where the leg meets the foot.

Bahdal al-Zubayri said:
"A man came to Bint al-Khuss seeking her advice about a woman he wanted to marry. She said:
'Look for a tall, dark-skinned woman with a strong build, or a fair-skinned woman with a

beautiful appearance, from a noble and honorable family.'

The man said, 'You have left nothing out about women!'

She replied, 'No, I have left out the worst of women: the pale, sickly woman; the red-haired, irritable woman; and the woman who is always argumentative.'"

Al-Qali explains:

- **"Al-Ramka'"**: A dark-skinned woman.
- **"Al-Midhadh"**: A woman who is always argumentative.

(He said):

Ibn Durayd reported to us; Abd al-Rahman reported to us, from his uncle al-Asma'i, who said:

"Umm Kathir al-Dabbiyyah was a bold and outspoken woman, and her husband was the same. They once argued in front of a governor, and she said to him, 'Be quiet, you with the foul-smelling testicles!' He replied, 'It is only natural for them to smell that way, as they have been kneading your dough for thirty years.'"

Ibn Durayd also reported:

"Someone asked Umm Kathir, 'How many times have you been married?'

She replied, 'Three times, and the father of my son here was the last of them. By Allah, he was weak and lazy.'

Her son looked at her and said, 'Are you talking about my father?! By Allah, he often kneaded your dough like a farrier kneads the hoof of a donkey!'"

Abu Bakr ibn Durayd reported to us; Abd al-Rahman reported to us, from al-Asma'i, who said:

"A Bedouin described women, saying:

'They are adorned with bracelets, draped in fine garments, wrapped in flowing robes, seated on luxurious couches, and walk with a gentle sway. Their smiles are like flashes of lightning, and their laughter is like the sound of a lute. They are images of youth and radiate purity.'"

Abu Zayd explains:

- **"Al-Litham"**: A veil covering the mouth.
- **"Al-Nazik"**: A short spear.
- **"Al-'Awanik"**: Compact sand that makes it difficult for camels to walk.
- **"Al-Ara'ik"**: Luxurious couches or beds.

- **"Yatahadayna"**: They walk with a gentle, swaying gait.
- "**Al-Daranik**": Thick carpets, singular "**Durnuk**."
- "**Al-Wamiḍ**": A faint glimmer or sparkle.
- "**Al-Ighrid**" and "**Al-Wali'**": The sound of a lute or a musical instrument.
- "**Suwar**": Graceful and elegant.
- "**Nur**": Radiant and free from suspicion, singular "**Nuwar**."

Abu Abdullah Niftawayh recited to us, from Ahmad ibn Yahya:

Abu Bakr ibn Durayd reported to us; Abd al-Rahman reported to us, from al-Asma'i, who said:

"A Bedouin described women, saying:

'They are adorned with bracelets, draped in fine garments, wrapped in flowing robes, seated on luxurious couches, and walk with a gentle sway. Their smiles are like flashes of lightning, and their laughter is like the sound of a lute. They are images of youth and radiate purity.'"

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A poet described a woman in the following verses:

"She is full-bodied, her curves adorned with the finest of necklaces,

Her beauty surpassing even the ornaments she wears."

Al-Asma'i narrates:

"A Bedouin woman described her daughter, saying:

'She is tall and robust,

Her body nourished like a palm tree.'"

Abu Zayd explains:

- **"Al-Sibahlah"**: A tall and large woman.

- **"Al-Ribahlah"**: A fleshy woman with a strong and well-proportioned body.

Abu Bakr ibn al-Anbari recited to us, from Abu al-Abbas Talab.

Sakin ibn Amir al-Hanzali recited:

"My critic has become ill,
Desiring, or rather craving, noise and commotion.
She now sits on the plump heights,
Counting blame like precious pearls.
Do not blame her, for she is among women
Whose salt is placed above their knees."

Abu al-Abbas explains:

- **"Al-Waham"**: A craving during pregnancy, but here it refers to a craving for noise.
- **"Tatful fi shahm al-dhura"**: She sits on her plump thighs, protecting her from the evil eye and making her appear grand in my eyes so that I do not give her away.

The phrase **"She counts blame like precious pearls"** means she is overly concerned with it.

Regarding the line **"Her salt is placed above her knees"**:

- Al-Asma'i is reported to have said, "She was a black Ethiopian woman."
- **"Al-Milh"**: Refers to plumpness. The poet means her plumpness is above her knees, i.e., her buttocks.
- It is said: **"Tamallah"** or **"Tahallama"**—when someone becomes plump.

Abu Amr al-Shaybani said:

"The poet meant her mother was stingy, placing her 'salt' (i.e., her wealth) above her knees."

Other linguists said:

"It means she is quick to anger. A person who is quick to anger is described as **'her salt is above her knees,'** just as one might say, **'his anger is on the tip of his nose.'"**

Abu Bakr ibn Durayd reported to us; Abu Uthman Sa'id ibn Harun al-Ashnandani reported to us, from al-Tawzi, from Abu Ubaydah, from Abu Amr ibn al-Ala':

"A man from the Maqawil tribe of Himyar said to his son Amr, 'O Amr, tell me, which type of woman is most beloved to you?'
Amr replied, 'A woman who is plump, with wide hips, a graceful neck, and a radiant presence. Her words heal the sick, and her presence soothes the weary. If you are kind to her, she is grateful; if you wrong her, she is patient; and if you seek her forgiveness, she forgives. She has a gentle gaze, soft hands, and a full, rounded figure.'
The man then asked his other son, 'What do you say, O Rabi'ah?'"

Rabi'ah replied, "He described her well, but I prefer another type of woman."
The father asked, "Who is she?"
Rabi'ah said, "A woman with captivating eyes, soft cheeks, firm breasts, wide hips, who is grateful for little, supportive of her husband, gentle in speech, with delicate bones, noble in lineage, and sweet in the place where her veil rests."

Al-Qali explains:

- **"Al-Laffa'"**: A woman with a full, well-rounded body.
- **"Al-Mamkurah"**: A woman with a graceful, well-proportioned figure.
- **"Al-Taflah"**: A woman with soft, delicate hands. It is said: **"Banānun taflun"**—soft fingertips.
- **"Al-Raddah"**: A woman with large buttocks and wide hips.
- **"Al-Rakhimah"**: A woman with a gentle and soothing voice.
- **"Al-Jamma' al-'idham"**: A woman whose bones are not prominent.
- **"Al-'Adhbah al-litham":** A woman whose veil rests on a sweet and pleasing face.

In *Amali* by al-Qali, al-Asma'i said:

"The most beautiful women are those who are plump and graceful, while the ugliest are those who are short and thin—lacking flesh. The worst of thin things are a thin woman and a thin horse."

Ibn al-Sikkit, in his book *Al-Muthanna wa al-Mukanna*, added:

"And the best of thin things are a noble horse and a noble young man."

In *Al-Amthal* by Abu Ubayd, al-Asma'i said:

"Among their proverbs is: If someone asked fat, 'Where are you going?' It would reply, 'I am going to straighten what is crooked.'"

Abu Ubayd explains:
"This means that fat removes imperfections and enhances beauty. Most of those who use this proverb are women."
In *Al-Jamharah*, it is narrated:
Yahya ibn Ya'mur bought a large, plump Khorasani slave girl, and his friends teased him about her.
In *Tuhfat al-'Arus*, Khalid ibn Safwan said:
"The best women are those with a full belly, large buttocks, and who fill the embrace of their partner."
An Arab poet recited in his presence:

"O Abu Safwan, if you marry,
Choose a woman of good lineage,

With a fine dress and a strong presence.

She has full buttocks, a rounded belly,
And a figure like a goblet, unadorned."
In *Al-Aghani*:
'Iqal ibn Shubbah al-Mujashi'i entered upon al-Mahdi and said, "O Abu Shaytham, which type of woman is most beloved to you? The one who is slender like a rope and sways like a branch, or the one who is plump, large, and perfectly formed?"
Al-Mahdi replied, "O Commander of the Faithful, I prefer the one described by Abunukhaylah. He had a small slave girl given to him by your uncle al-Saffah. When he lay with her, she seemed too small beneath him, so he said:
'I found the saddle too loose,
So find me something that moves when I move.'"

Al-Mahdi then gifted him a large, well-proportioned slave girl. The next morning, 'Iqal came to al-Mahdi to thank him. Al-Mahdi came out laughing and said, "O Abu Shaytham, I just bathed after being with something that moves when I move, and I remembered your words, so I laughed."

- **"Al-Zunnak"**: Something insignificant and lowly.

In *Tuhfat al-'Arus*, al-Riqashi said:
"Plumpness in women is a sign of youth, while in men, it is a sign of maturity."
Abu al-Faraj, in his *Kitab al-Nisa'*, said:
"Most connoisseurs of women, who are experts in judging their qualities, prefer..."

Abu al-Faraj, in his *Kitab al-Nisa'*, said:
"Most connoisseurs of women, who are experts in judging their qualities, prefer the **Majdulah**—a woman who is neither too plump nor too slender, but whose bones are well-covered. That is why they say, 'She is like a branch of a tree, a stalk of bamboo, or a coiled rope.'"

Abu Nuwas captured this image perfectly in his poetry:
"Above the short and below the tall,
Below the plump and above the thin."

Qays ibn al-Khatim also said:
"Her form is balanced among women,
Neither too large nor too small."

- **"Al-Jiblah"**: A large, robust woman.
- **"Al-Qadaf"**: A thin, slender woman.

In *Al-Kanz al-Madfun*, someone described a woman, saying:
"She is well-proportioned, with a clear complexion and a radiant smile. She is fair-skinned, soft, with a moon-like face, dark eyes, wide eyes, long eyelashes, a high nose, and she has soft cheeks, a graceful neck, thick hair, and ears set far apart. She is tall, with a broad chest, firm breasts, and strong shoulders and arms. Her wrists are delicate, her hands soft, and her fingers long and slender. Her stomach is gently rounded, her waist slim, and her hips full. She has wide hips, full buttocks, and strong knees. Her legs are full, her anklets fit snugly, and her feet are delicate. She walks with a graceful sway, moves slowly in the morning, and is soft and radiant when undressed. She is cheerful with her husband, neither stingy nor irritable, nor clumsy nor awkward. Her nose is delicate, and her hair is abundant. She has never known hardship, is dignified, composed, noble, pure, of good lineage, honorable, chaste, clean, and elegant. She is young in age but mature in character. She is proud of her father's lineage and her own virtues, not just her tribe. She has mastered the arts of refinement and is far from anger. Her opinions reflect the wisdom of the noble, and her actions reflect the needs of the people. She is skilled with her hands, eloquent in speech, and has a melodious voice. She adorns the home; if you desire her, she desires you, and if you leave her, she respects your decision. Her eyes sparkle, her

cheeks blush, her lips quiver, and she is quick to act. She is cheerful in the morning, playful, and graceful. She has long, flowing hair like a tree with abundant leaves. Her hair is dark and wavy, like a coiled serpent, with curls like a flowing stream and braids that could bind a captive. Her face radiates light, drawing gazes like a pilgrimage to the Kaaba. It outshines jewels and rivals the brightness of the sun and moon. Her mirror is polished, and the beauty of her features is exquisite. The freshness of youth glows in her, and her brilliance outshines the lightning of the desert. Her forehead is clear, captivating hearts, and her light shines like a lamp, illuminating the night like dawn. Her eyebrows are like crescent moons, arched like bows aimed at the hearts of lovers. Her eyes are like gates that have caused countless calamities for those who fall for them, drawing swords and unleashing fate. They are healthy and captivating, targeting only hearts. Her cheeks are like roses, combining the freshness of water and the warmth of fire. Her cheeks are like crystal glasses filled with wine, guiding the lost with their radiant light. They bloom like fresh roses, and I suspect they are stained with the blood of lovers. Her mole sits in the sweetest of places, adorned with earrings and ornaments. Her mole is like the center of a circle, around which the hearts of lovers revolve like moths to a flame. Her lips are sweet like fresh water, and her saliva is like a remedy for the pain of love. Her mouth is cool, her teeth like pearls, and her smile captivates. Her neck is like the neck of a gazelle, adorned with a string of pearls. Her chest is like ivory, wrapped in silk, and her presence distracts even the devout from their prayers. If you touch her, you will not find the gentleness of the breeze, and if you embrace her, you will smell the fragrance of apples mixed with pomegranates. Her fingers are soft, like the hands of a gardener, kissed by lips and greeted by foreheads. Her skin is radiant, adorned with henna, and her posture is graceful, lifting spirits and soothing the troubled. She is the epitome of beauty, graceful and full of charm. Spears bow before her, and branches kneel at her feet. Her waist is slender, complaining under the weight of her full hips, leaving no room for the envious. If you asked her about it, she would say, 'It is my essence.' Her hips are like sand dunes, marked by their uniqueness, defying norms but offering lovers unparalleled beauty. Her legs are like crystal, their light dazzling the eyes, radiant and pure. Her feet are bold in their steps, walking like a gazelle, never missing their mark. Her beauty is adorned with pearls like her smile, crystal like her chest, agate like her cheeks, rubies like her moles, onyx like her eyelids, and emeralds like the patterns on her fingers. Her dress is delicate at the edges, leaving the observer in awe. This is her complete description, and peace be upon her."

In *Tuhfat al-'Arus wa Mut'at al-Nufus* by Imam Abu Abdullah Muhammad ibn Ahmad al-Tijani, Yunus said:

"I accompanied Hasan al-Basri for thirty years, and I never heard him speak about worldly

matters as others do. His focus was always on death. One day, a woman came to him—a woman of unparalleled youth, beauty, and plumpness, her flesh full and abundant. She sat before him and said, 'O Sheikh, is it permissible for a man to marry another woman while his wife is young, beautiful, and fertile?'
He replied, 'Yes, Allah has permitted him to marry up to four.'
She unveiled her face, revealing unparalleled beauty, and said, 'Even if his wife is like me?'
He said, 'Yes.'
She exclaimed, 'Glory be to Allah! By your life, O Abu Sa'id, do not give men such rulings.'
Then she left, and Hasan al-Basri followed her with his gaze, saying, 'What harm would it do a man if such a woman were his, even if he missed out on the world?'"

Ibn Asakir, in *Tarikh Dimashq*, narrates from al-'Utbi, from his father, who said:
"Mu'awiyah ibn Abi Sufyan (may Allah be pleased with him) loved his wife Fakhitah bint Qurazah ibn Abd Amr ibn Nawfal ibn Abd Manaf ibn Qusayy ibn Kilab al-Qurashiyyah, with great love. One day, she and his son Yazid had an argument, and Yazid spoke harshly to her. She stood up angrily, like a spear shaken at the bottom, causing the top to tremble. Mu'awiyah followed her with his gaze, then turned to his son and said, 'O my son, your father has no patience for what you see, so be careful with your words.'"
In *Tuhfat al-'Arus wa Mut'at al-Nufus*, Abu al-Faraj said in his book on women:
"Hisham ibn Abd al-Malik wrote to his governor in Africa:
'To proceed, the Commander of the Faithful has not seen what Musa ibn Nusayr used to send to Abd al-Malik. He desires the same from you. You have among the Berber slave girls those who captivate the eyes and steal hearts, which we lack in Syria and its surroundings. So, be meticulous in your selection, choosing those with refined beauty, large hips, broad chests, soft bodies, delicate fingers, strong limbs, graceful walks, long hair, bright eyes, smooth cheeks, and small mouths, beautiful eyes, slender bodies, balanced figures, and soft speech. Along with this, seek those of good upbringing and pure origins, for they are chosen as mothers of children. Peace be upon you."
Ibn Asakir narrates from Shabib ibn Shaybah, who said:
"Khalid ibn Safwan once said to al-Saffah, 'O Commander of the Faithful, you have deprived yourself of the pleasure of slave girls and the charm of young maidens. Among them are the tall ones desired for their height, the fair-skinned ones loved for their complexion, the dark-skinned ones with sweet lips, the Berber women with large buttocks, and those born in Medina, Ta'if, and Yamamah, with sweet tongues and quick wit.'"

Abu al-Faraj included this in his *Kitab al-Nisa'* with the wording:

"Among them are the tall and graceful, the soft and fair-skinned, the dark and sweet-lipped, the golden-brown, the Berber with large buttocks, and the women of Medina, whose conversations captivate and whose sweetness charms."

In *Kitab al-Nisa'* by Abu al-Faraj:

"A man said to a Bedouin woman, 'I want to marry; describe women to me.'

She replied, 'Choose a soft, fair-skinned woman, with a radiant smile, a graceful neck, a full and well-proportioned body, a slender waist, firm breasts, flowing hair, wide eyes, dark lashes, large buttocks, and shapely legs.'"

Al-Asma'i said:

"I heard a woman describing another woman: 'She is radiant, soft, fair, and delicate, with a graceful figure. She looks with the eyes of a thirsty gazelle, her form is majestic, and her speech is melodious.'"

Another described a woman, saying:

"The sun rises from her face, pearls are gathered from her mouth, roses bloom from her cheeks, magic flows from her gaze, the night calls from her hair, and the branch grows from her form. Her upper body is like a swaying branch, and her lower body is like flowing sand."

A Bedouin woman was asked, "Can you describe women for us?"

She replied, "Yes."

She was asked, "Describe a perfect woman."

She said, "When her eyes enchant, her cheeks are smooth, her breasts are firm, her hands are delicate, her arms are full, her hips are wide, her thighs are close together, and her legs are shapely—that is the joy and desire of the soul."

It is narrated from one of the Kisra kings that he said:

"A woman should have: four black features, four white features, four red features, four large features, four small features, four wide features, and four narrow features.

The four black features: the hair of the head, the eyebrows, the eyelashes, and the pupils.

The four white features: the complexion, the whites of the eyes, the teeth, and the nails (unless dyed).

- The four red features: the cheeks, the lips, the tongue, and the gums.
- The four large features: the breasts, the private area, the buttocks, and the knees.
- The four small features: the ears, the mouth, the hands, and the feet.
- The four wide features: the forehead, the eyes, the base of the breasts, and the navel.

The four narrow features: the nostrils, the ears, the waist, and the private area.

Ibn Sirin was told, "So-and-so bought a slave girl with thick lips."
Ibn Sirin replied, "If he had bought her with thick thighs, it would have been better for him."
Al-Tijani said:
"No one disagrees about the beauty of a large and full figure. Those who differ on the preference for plumpness or slenderness, the size of the breasts, or the fullness of the buttocks do not disagree on this. Rather, they all agree that the larger and fuller the figure, the more beautiful it is, deserving of praise and admiration."

He also said:
"They unanimously criticize the **Zalla'** (a woman with a small, flat buttocks) and the **Rasḥa'** (a woman with little flesh on her buttocks), while praising the **'Ajza'** (a woman with large buttocks). However, they differ on the extreme largeness of the buttocks—some dislike it, while others praise it."

Chapter Nine: A Taste Beyond Imagination

Kushajim, in his book *Adab al-Nadim*, narrates:

- A woman with a striking presence, her beauty evident in her poise and elegance.

Precious Gems in the Qualities of the Fat Woman

Amr ibn Abi Amr al-Shaybani said:
"I was with al-Ma'mun when some beautiful slave girls were brought before him. He inspected them and asked, 'Which one do you think is the best?'
I replied, 'If one of them combines all the desirable traits, it is this one,' pointing to a girl with a slender waist and full hips. Then I added, 'But the Commander of the Faithful has his own opinion and preference, and his desire guides him.'
Al-Ma'mun said, 'My desire aligns with what you have chosen.' He ordered her to be taken, then turned to me and said, 'What have the skilled poets said about hips?'
I replied, 'The verses that the narrators have passed down.'"

Al-Ma'mun said, "It seems you are referring to the words of the poet:
'Fair-skinned women with radiant faces,
As if they have wrapped themselves in fine silk over the sands of 'Alij.

They wear cloaks of Khazz silk, their hips like short garments, even if they are long in the hands of weavers.'"
I said, "Yes, O Commander of the Faithful, that is what I meant."
He replied, "By my life, he spoke well, but the poet from Banu Asad was more subtle and profound in his meaning when he said:
'They walk like the gait of desert birds, swaying gently,
With full bellies and heavy hips.
They walk proudly, like camels carrying burdens.'"

"And when they wish to move faster, it is as if they are pulling their feet from the mud."
Then he asked, "Did you understand what he meant in the second line?"
I replied, "Allah has granted the Commander of the Faithful knowledge that cannot be disputed."
He said, "When burdens are carried on camels at night, their hips relax. He compared the women to camels in that state."
Ibn al-Jawzi, in his book *Al-Adhkiya'*, said:
"Al-Khayzuran was presented to al-Mahdi, who said to her, 'By Allah, O girl, you are the desire of every admirer, but your legs are thin.'
She replied, 'O Commander of the Faithful, you need them most when you do not see them.'
He bought her, and she became highly favored by him, bearing him two sons: Musa al-Hadi and Harun al-Rashid."

In *Sharh al-Kamil* by al-Batalyawsi:
Al-Shafi'i narrates from Abu Hurayrah (may Allah be pleased with him), who said:
"I saw Hind bint Utbah in Mecca, sitting with a face like a slice of the moon, and her buttocks were like a seated man. Her son Mu'awiyah, who was a young boy, was playing beside her."

Ibn Asakir narrates this through Muhammad ibn Abdullah ibn Abd al-Hakam, who said:
"Abu Hurayrah mentioned this."

The Tale of Aisha bint Talhah ibn Ubaydullah:

She was the daughter of one of the ten companions guaranteed Paradise (may Allah be pleased with him), and her mother was Umm Kulthum bint Abi Bakr (may Allah be pleased with her). She was raised by her aunt, Aisha, the Mother of the Believers (may Allah be pleased with her).
She was the daughter of one of the ten companions guaranteed Paradise (may Allah be pleased

with him), and her mother was Umm Kulthum bint Abi Bakr (may Allah be pleased with her). She was raised by her aunt, Aisha, the Mother of the Believers (may Allah be pleased with her).

Salamah said:
"I visited Aisha bint Talhah and saw her buttocks from behind while she was sitting. It looked as if someone else was sitting with her, so I placed my hand on it to see what it was.
She asked, 'What is this?'
I replied, 'I saw this behind you and thought it was another woman sitting with you, so I came to see who it was.'
She laughed."
Ibn Asakir narrates through Ibn Ishaq, from his father, who said:
"I entered upon Aisha bint Talhah, who did not veil herself from men. She would sit and grant permission as men do. I entered upon her while she was sitting, and if a camel had knelt behind her, it would not have been seen."

Ibn Ishaq added:
"Mus'ab ibn al-Zubayr married her for one hundred thousand dirhams."

Ibn Asakir narrates through Abu Muslim Abdullah ibn Muslim, from his father, from some of his teachers, who said:
"Mus'ab ibn al-Zubayr sent for 'Izzah al-Madaniyyah, his freed slave, who was one of the most intelligent women. When she came to him, he said, 'O 'Izzah, I have decided to marry Aisha—meaning Aisha bint Talhah—and I want you to go to her, observe her form, and report back to me.'

'Izzah went to Aisha's house, and when she entered, Aisha said, 'Welcome, dear one! What brings you here?'
'Izzah replied, 'I have come for a matter.'
Aisha said, 'Then it will be taken care of.'"

She said, "Lay aside your veil."
And so she did. Then, with a voice like a whispered prayer, she added, "I seek refuge for you in the All-Hearing, the All-Knowing, from the mischief of the accursed one. God Himself is your guardian."

She returned to Mus'ab, who inquired, "What news, O 'Izza?" Her eyes sparkled as she replied, "I beheld a face more radiant than the dawn of well-being. Her eyes were twin pools of darkness, glimmering with life. Beneath them rested a nose, elegantly curved, and cheeks smooth

as polished stone. Her lips were like the blush of a pomegranate flower, and her neck—graceful as a silver ewer.

Her chest was a sanctuary of ivory, her belly firm and poised. Her hips swayed like dunes shaped by the desert wind, her thighs full and inviting, her legs slender and strong. Yet, there was a single flaw—a slight imperfection in her foot, which she artfully concealed in moments of necessity."

When Mus'ab married her and the union was sealed, 'A'isha gathered 'Izza and a circle of Quraysh's women. After they had feasted, the air filled with song and laughter. Mus'ab stood in the courtyard, listening as their voices rose in harmony.

[From the *Mutqarib* meter]:
"A smile like a blooming garden,
Scattered with petals of delight,
Sweet to the gaze, ever radiant,
A vision of joy and light."

As the evening deepened, the women's voices rose in unison, their melodies weaving through the air like threads of gold. Mus'ab stood at the threshold, his heart stirred by the harmony. The women sang of beauty, of grace, of the divine artistry that shapes every curve and contour.

'Izza, her voice soft yet commanding, began to describe the woman once more:
"Her laughter is like the ripple of a clear stream, her presence a sanctuary of warmth. Her arms are pillars of strength, yet tender as the petals of a rose. Her skin glows with the richness of honey, smooth and radiant under the sun's caress. And though her form is full, it is a fullness that speaks of life, of abundance, of the earth's generosity."

The women nodded, their eyes alight with admiration. They understood that true beauty lies not in conformity but in the unique harmony of each feature, each flaw, each imperfection that tells a story.

'A'isha, ever the sage, added, "Beauty is not a mold to be filled but a tapestry to be woven. Each thread, each color, each texture adds to its splendor. The fat woman is not bound by the world's narrow gaze; she is a masterpiece, a testament to the Creator's boundless imagination."

The room fell silent, the weight of her words settling like dew on a summer morning. Mus'ab, still standing at the edge of the gathering, felt a profound sense of awe. He had married not just a woman but a revelation—a living embodiment of beauty that defied convention and celebrated the divine.

"What I have not tasted, I can only imagine—
And imagination, O judge, holds power over you."

Mus'ab listened intently, then smiled and said, "May God bless you, O 'Izza. But by God, we *have* tasted it, and found it just as you described."

The Tale of Zaynab bint 'Abd al-Rahman

Zaynab, daughter of 'Abd al-Rahman, of the noble house of Harith ibn Hisham al-Makhzumiyya, was a woman of such grace and allure that her story became legend.

Ibn 'Asakir, in his *History of Damascus*, recounts through Yahya ibn Hamza:
Abd al-Malik ibn Marwan, the powerful Umayyad caliph, sought Zaynab's hand in marriage. But another man, a rival from her own clan, desired her just as fiercely.

The rival approached Zaynab with an offer that seemed impossible to refuse: "I will give you twenty thousand dinars as a dowry."
Tempted by his boldness and the grandeur of his promise, Zaynab chose him, leaving Abd al-Malik to retreat, his pride wounded but his admiration undimmed.

Yahya said: It was said to that man, "You have deprived yourself."
And he would reply, "A single glance from Zaynab is dearer to me than the world and all it contains."

It was also said: She was described in extraordinary terms. Among the descriptions of her was that if she lay on her back, an orange could be rolled beneath her and pass through to the other side, due to the grandeur of her hips.

The Beauty of Zaynab bint 'Abd al-Rahman

Ibn 'Asakir also narrates through Muhammad ibn Hasan, from Ibrahim ibn Muhammad al-Zuhri, from his father, who said:
Zaynab bint 'Abd al-Rahman ibn Harith ibn Hisham was a woman of unparalleled beauty. She was called *al-Mawsula* (the Well-Connected), and she was married to Aban ibn Marwan ibn al-

Hakam. When Aban passed away, Abd al-Malik entered his home and saw her. She captivated him completely.

He wrote to her brother, al-Mughira ibn ʻAbd al-Rahman, commanding him to come to him. Al-Mughira traveled to him and stayed with Yahya ibn al-Hakam.

Yahya said: "The commander of the faithful has sent for you to marry your sister Zaynab. Do you have any conditions to propose?"
Al-Mughira replied, "Go ahead and present your offer."
Yahya said, "I will give you forty thousand dinars for yourself, and for her, I will ensure her contentment. Marry her to me."
And so, he married her to him.

When Abd al-Malik learned of this, he was deeply regretful. He bestowed many gifts upon Yahya ibn al-Hakam, to which Yahya remarked, "Two glances and Zaynab."
He meant that with Zaynab by his side, he needed nothing more than two glances to be content.

Al-Zubayr said: She was called *al-Mawsula* (the Well-Connected) because it was as if each part of her body had been meticulously crafted and then perfectly joined together.

The Tale of al-Hasna' bint ʻAwf

Al-Zubayr ibn Bakkar narrates in *al-Muwaffaqiyyat*:
Yahya ibn Abi Bakr al-Mawsili told me, from ʻAbd Allah ibn Abi ʻUbayda ibn Muhammad, from ʻAmmar ibn Yasir, who said:

News of al-Hasna' bint ʻAwf ibn Mulham al-Shaybani's beauty and perfection reached al-Harith ibn ʻAmr ibn Hajar al-Kindi. He sent a woman from Kinda, named ʻIsam, to her, saying, "Go and learn for me the truth about this girl."

ʻIsam went to her, and when she entered and observed her form, she saw the most beautiful face and demeanor among people. She left, saying, "Deception is futile for one who lifts the veil."

When she returned to al-Harith, he asked, "What news do you bring, O ʻIsam?"
She replied, "May God bless the king. I speak truthfully and report honestly. I saw a face like a polished mirror, adorned with hair like the tail of a young gazelle. When she lets it loose, it flows like chains, and when she combs it, it resembles clusters of grapes glistening with rain.

Her eyebrows are as if drawn with ink or darkened with soot, arching over eyes like those of a graceful gazelle—untouched by fear, unstartled by hunters. They captivate the observer when she opens them, and her lashes adorn what lies beneath, like delicate ornaments."

Between them was a nose as sharp as a polished sword, neither too short nor too long, flanked by cheeks like crimson roses set against a pure white background, like pearls. Her smile revealed teeth that sparkled with charm, each one like a gleaming pearl. Her tongue moved with eloquence and clarity, guided by a sharp mind and ready wit. Her lips, red and soft, resembled foam in their tenderness, carrying a sweetness like honey.

This was all set upon a neck as white as a silver ingot, leading to a chest like that of a statue. Her arms were full and smooth, covered in firm flesh, like pearls and coral in their perfection. Her forearms were slender yet strong, with delicate wrists and ample flesh, leading to hands so fine that no vein could be felt, no bone detected. Her fingers were like the delicate arrangement of precious stones.

Upon her chest rested two breasts like ripe pomegranates, lifting her garments and preventing her belt from slipping. Below this was a belly smooth as fine linen, with folds like rolled scrolls, surrounding a navel like a polished ivory bowl. This led to a slender waist, beneath which lay hips that lifted her when she rose and settled her when she stood, like the curve of a sand dune. Her thighs were rounded and full, connecting to slender, white legs. Blessed be God! Despite their delicacy, they bore the weight of all that was above them with grace. As for the rest, I leave its description for the moment of witnessing, except to say that it was the most beautiful depiction ever captured in poetry or prose.

Al-Harith sent for her and married her.

Note: Al-Hasila refers to a female cow.

This account was narrated by Ibn al-Najjar in his history, through al-Zubayr ibn Bakkar.

The Tale of al-Thurayya

Al-Thurayya was the daughter of ʻAli ibn ʻAbd Allah, ibn al-Harith, ibn Umayya al-Asghar, ibn ʻAbd Shams. She was renowned for her unparalleled beauty and perfection. The poet ʻUmar ibn Abi Rabiʼa was infatuated with her and composed many verses in her praise. She would spend her summers in Taʼif, and she had a sister named Rida.

This was mentioned by al-Zajjaji in his *Amali*. Al-Thurayya also has a biography in *The History of Damascus* by the scholar Abu al-Qasim Al-Mubarrad said in *al-Kamil*:

Al-Thurayya was celebrated for her beauty. She married Suhayl ibn ʻAwf, who took her with him to Egypt.

ʻUmar ibn Abi Rabi'a, struck by the irony of her union with Suhayl, composed verses comparing them to two stars:
[From the *Khafīf* meter]
"O you who wed al-Thurayya to Suhayl—
By God, how can the two ever meet?
She is a star of the north when she rises,
And Suhayl, when he rises, is of the south."

He also said of her:
[From the *Mudīd* meter]
"How often you have celebrated weddings and departed—
Now the star of al-Thurayya rises.
Do not blame me for my longing for her,
And weep for what my heart conceals."
And another of his verses:
[From the *Khafīf* meter]
"My companion asked me, to test my feelings:
'Do you love al-Qatul, the sister of al-Rabab?'
I replied, 'My yearning for her is like your yearning
For sweet water when you are denied its coolness.'"

"Who will carry my message to al-Thurayya,
That I am overwhelmed by her distance and silence?
Bring her forth, radiant like a gazelle,
Walking gracefully among five youthful companions,
Her beauty concealed, yet the freshness of youth
Shines bewilderingly on her cheeks.

Then they asked, 'Do you love her?'
I replied, 'With a love as countless as the stars,
The pebbles, and the grains of sand.'"

Note: The phrase "attahadi" means they guided one another in their walk, like the gait of a cow, due to their fullness.

A similar sentiment is found in his other verse:
[From the *Munsarih* meter]
"I saw her one night, with her companions,
Walking between the station and the stone,
Fair and beautiful, like rare pearls,
Moving with grace and elegance."

Ishaq al-Mawsili said:
"Al-Thurayya was among the most beautiful of people, with the most exquisite form. She would take a jug of water and pour it over her head, yet not a single drop would reach the inner part of her thighs, due to the grandeur of her hips."

The Tale of 'Abda bint 'Abd Allah

Ibn Yazīd ibn Mu'āwiya:
Al-Tijānī said in *Hilyat al-'Arūs*: Abu al-Rayhān mentioned in his book *al-Jamāhir*:
"'Abda bint Yazīd ibn Mu'āwiya was married to Hishām ibn 'Abd al-Malik. She was exceedingly plump, to the point that she could not stand without assistance, requiring the help of three or four maids to rise. One day, the legendary inherited pearl, said to weigh three *mithqals*, was presented to Hisham. It was renowned for its purity, clarity, and perfect roundness.

Hisham said to 'Abda, "If you can stand on your own without assistance, the pearl is yours."
She struggled and strained to rise, but before she could fully stand, she collapsed face-first, and blood streamed from her nose. Hisham, amused, gave her the pearl anyway.

Of 'Abda, a poet once said:
[From the *Tawīl* meter]
"O 'Abda, how can the heart forget you?
Even in ease, it finds no solace from longing.
'Abda, fair-chested and delicate,
Indulged and pampered, she neither tires nor grows weary."

The Tale of Hind bint Asma'

It is said:
Abu al-Faraj narrates in *al-Aghani*, from Abu Burda ibn Abi Musa:
"Al-Hajjaj sent me to propose marriage to Hind bint Asma' ibn Kharija on his behalf. When I

proposed to her father, and he agreed to the marriage—while Hind was present—she immediately stood up. She was wearing a black silk cloak, and by God, I saw it sink into the curve of her back and hips. She could not stand straight without leaning to one side due to the fullness of her flesh."

I informed al-Hajjaj of this, and he sent her thirty servants, each carrying ten thousand dirhams, and thirty maids, each with a set of fine garments. He said to her, "I would hate to spend the night alone while I have a wife."

She replied, "What prevents a woman from being with her husband once he has married her and taken her as his own?"

"What could keep a woman from her husband after he has paid her dowry and honored her?"
Then she prepared herself and came to him that very night.

The Tale of Jawdana, the Maiden of Muṭīʿ al-Kinānī al-Duʾlī

During the reign of Caliph al-Mahdi, it is said:
Abu al-Faraj narrates in *al-Aghani*:
Al-Jahiz mentioned that Muṭīʿ swore to him about his maiden: "She would lie on her back, and her shoulders and hips would rise so high that you could roll a pomegranate beneath her, and it would pass through to the other side." He loved her deeply, but when he sold her, he regretted it immensely and composed verses in her memory.
Abu al-Faraj said:

I copied from the handwriting of Abu Ayyub Sulayman al-Madini, from Hammad ibn Ishaq, from Saʿid ibn Muslim, from Muṭīʿ, who said:
"I had a maiden in Rayy during my stay there with Muslim ibn Qutayba. When Salm ibn Qutayba ordered me to leave with him, I was forced to sell her. I sold her, but I deeply regretted it, and my soul longed for her.

We stopped in Hulwan, and I sat leaning against a palm tree, with another palm tree beside me. I remembered the maiden and said:
[From the *Khafif* meter]
'O two palm trees of Hulwan, bring me solace,
And mourn with me the trials of this time.
Know that its trials have always torn apart

Friends and neighbors, leaving them estranged.
By my life, if you could taste the bitterness of separation,
It would make you weep as it has made me weep.
Bring me solace, but know that misfortune
Will soon find you, and you too will part.

How often have the turns of these nights struck me
With the separation of loved ones and companions?
A maiden I had in Rayy, who eased my worries,
And her nearness soothed my sorrows.
But time has bereaved me, and I envy those
Who remain untouched by the pain of parting.
Though I am forced to live without seeing her,
And she no longer sees me,
If she has bid farewell, she has left behind
A flame in my heart that will never fade—
Like a wildfire in a dense forest,
Fed by winds that never cease.
So peace be upon you, as long as my mind
Remains sound and my tongue can speak.

If only your letter had reached me today,
I would not have sought a life beyond what has come to me."

Then Muslim said to me, "Are these verses about your maiden?"
I replied, "Yes."

He immediately wrote to his deputy to purchase her for me. Soon, a letter arrived: "I found that she has passed through the hands of many men, and her price has reached five thousand dirhams. If you order me to buy her, I will do so."

Muslim informed me of this and asked, "Is she still dearer to you, or the five thousand dirhams?"
I replied, "Now that she has been with others, my soul has turned away from her."

So, he ordered the five thousand dirhams to be given to me.

Chapter Ten: The Third Art: Poetry of the Arabs

The Eternal Muse

> - A woman with a slender waist, wide hips, and a graceful walk.
>
> **Precious Gems in the Qualities of the Fat Woman**

In the annals of Arab poetry, the muse is not merely a woman; she is a symphony of nature, a living embodiment of grace, and a testament to the divine artistry of creation. Her form is a canvas painted with the hues of the desert, the curves of the dunes, and the softness of the evening breeze. She is the gazelle that sways with the rhythm of the wind, the pomegranate blossom that glistens with morning dew, and the ivory bowl polished to perfection. Her beauty is not confined to the physical; it is a force that stirs the soul, ignites the imagination, and transcends the boundaries of time.

The poets of old, with their tongues of fire and hearts aflame, sought to capture her essence in verses that would echo through the ages. They spoke of her as if she were a celestial

being, her every movement a dance, her every glance a poem. Her hips, they said, were like the rolling sand dunes, firm yet yielding, a testament to the earth's generosity. Her waist, slender as a thread, defied the weight of the world, while her neck, long and graceful, rivaled the silver ewer in its elegance. Her laughter was the ripple of a clear stream, her voice the melody of the nightingale, and her presence a sanctuary of warmth and light.

In the verses of ʻUmar ibn Abī Rabīʻa, she is the maiden who walks with the grace of a weary camel in the mud, her steps neither hurried nor slow, but perfectly measured, as if the earth itself pauses to admire her. Her garment, trailing behind her, is a whisper of silk, and her anklets, though silent, speak volumes of her allure. She is the one who turns heads and steals hearts, her beauty a torment to the envious and a delight to the beholder.

Jamīl, the lover of Buthayna, paints her as a vision of perfection, her chest like polished ivory, her hips like the curves of a sand dune, and her legs slender and fair, silencing the jingle of her anklets with their grace. She is the embodiment of desire, a flame that burns brightly in the hearts of those who dare to love her. Her beauty is not just in her form but in her spirit, a spirit that defies convention and celebrates the fullness of life.

The poets did not shy away from praising her imperfections, for even her flaws were a testament to her humanity. Her foot, though slightly flawed, was a reminder of her earthly nature, a nature that made her all the more enchanting. Her laughter, though soft, carried the weight of a thousand emotions, and her tears, though rare, were a reflection of her depth. She was not a statue carved from marble but a living, breathing being, her beauty magnified by her vulnerability.

In the verses of Dhū al-Rumma, she is the one who sways like a branch of the ban tree, her movements a dance that captivates the soul. Her sash, though loose, clings to her form, revealing the curves that defy description. Her eyes, dark and luminous, are like twin pools of life, reflecting the beauty of the world around her. She is the muse who inspires not just love but poetry, her presence a gift to those who have the privilege of beholding her.

The poets of the desert, with their keen eyes and eloquent tongues, saw in her the reflection of their own longing. She was the oasis in the barren landscape, the star that guided them through the night, and the promise of a brighter tomorrow. Her beauty was not just a physical attribute but a spiritual force, a reminder of the divine artistry that shapes the world.

In the end, the poetry of the Arabs is not just a celebration of beauty but a testament to the power of the human spirit. It is a reminder that beauty, in all its forms, is a gift to be

cherished, a force that transcends time and space, and a reflection of the divine. The muse, whether she is a maiden from Murrān or a daughter of the desert, is eternal, her beauty immortalized in the verses of those who dared to love her.

1. The Letter "B" *(these are poems that ends with letter B when reciting in Arabic)*

ʻUmar ibn Abi Rabiʼa said—as narrated by Muhammad ibn Sallam in *al-Tabaqat*:
[From the *Wāfir* meter]
"Her shoulders are smooth where the necklace rests,
And her hips are full where the belt encircles.
When she walks, her movements sway gently,
Like a branch of the *ban* tree, trembling in the breeze.
She glides in her garments as if floating,
Like bubbles on water, one following another."

"You see her anklets and bracelets,
When she moves, they cling and tremble."
Dhū al-Rumma said—as recited by Abu ʻUbayda in his book *al-Aḍdād*:
[From the *Basīṭ* meter]
"She is delicate, with slender legs,
Adorned with a sash, her body and form perfected."
Al-Zajjājī said in his *Amālī*: Al-Akhfash recited to us, from Thaʻlab, from Nuwayfiʻ ibn Nufayʻ al-Faqʻasī:
[From the *Kāmil* meter]

"The maiden rested her right hand on me,
And her left—soft and tender—embraced me.
Her hips were full, her form perfected,
And her parents were noble and refined."
It is said: Al-Akhfash recited to me, from al-ʻAbbas ibn al-Aḥnaf:
[From the *Mutqārib* meter]
"I have never seen anyone like you in the world—
Half a slender branch, and half a sand dune."

"And when you walk upon the earth,
The very ground beneath you becomes fragrant."
Ibn al-Aʻrābī recited in his *Nawādir*:

[From the *Madīd* meter]
"She is divided into two:
A mound of soft sand,
And a branch so supple it sways.
Wherever she is seen,
Those who behold her are struck with wonder.
Her eyes are like those of a gazelle,
And her ankles are delicate and fair."
Khalid ibn Yazid said of his wife, Ramla bint al-Zubayr:

[From the *Ṭawīl* meter]
"The anklets of other women jingle,
But I see no anklet or bracelet on Ramla.
Do not blame me excessively, for I
Have chosen her, a daughter of Zubayr, as my heart's desire."

2. The Letter "J" *(these are poems that ends with letter J when reciting in Arabic)*

Abu Dhu'ayb said:
[From the *Ṭawīl* meter]
"My heart fears parting from Kharīda,
Whose lineage is crowned in the branch of Fihr."

"Her hand is as delicate as the fringe of a fine garment,
Adorned with henna, freshly applied.
Her sash sways, and her anklet jingles,
While her ivory bracelet and bangles gleam."

Abu Mansur al-Jawāliqī said: He was praising the daughter of Mu'awiya ibn Abi Sufyan, alluding to her by saying, "Her anklet jingles," because the family of Abi Sufyan were known for their fierceness. Abu Dhu'ayb intended to allude to her with this phrase, though he was careful to avoid implying that the jingling of an anklet was a flaw. Al-Hajjaj once said, "The family of Abi Sufyan are fierce and bold."

Al-Jawāliqī said: I asked my teacher, Abu Zakariyya, about this, and he replied, "This poet is rambling." Then I asked the scholar al-Abiwardi, who said, "Come with me to his home. I went, and he looked through his notes, then dictated this explanation to me, saying:
"The women of the family of Abi Sufyan are bold and fierce."

Another poet said:

[From the *Ṭawīl* meter]

"Fair-skinned, with radiant faces,

As if they girded themselves against hardship with sandals of al-'Ālij."

Abu Wajza al-Sa'di said:

[From the *Basīṭ* meter]

"In the days when Asma' was a delicate, graceful gazelle,

Like a wild doe in a palm grove, climbing the slopes.

Plump and soft, swaying gently,

Her figure, to the eye, like a slender spear, radiant and bright."

3. The Letter "D" *(these are poems that ends with letter D when reciting in Arabic)*

Shabīb ibn al-Barṣā' said—as narrated by Ibn Sallām in *al-Ṭabaqāt*:

[From the *Basīṭ* meter]

"She revealed the smoothness of her chest, her flowing hair,

And the neck of a gazelle, the finest of its kind.

Her slender waist and delicate frame make one think

She is carved from the finest wood.

Her hips are firm and swaying,

Like the trembling of sand dunes."

Ibn Fāris said in *al-Mujmal*:

"Alī ibn al-Husayn the scribe recited to me, saying: Abu 'Ubayda recited to me:

[From the *Basīṭ* meter]

'Fair-skinned, with a slender waist,

Her hips full and firm, never burdened by children.'

*It is said: A maiden with a slender waist is one whose sides are smooth, as if carved with a tool used to shape leather.

*'Bahkana' means her hips are full and rounded, her figure ample with flesh.

*It is said: A woman 'amghalat' if she becomes pregnant before her child is weaned.

This is considered a flaw in women but not in animals.

In *Nawādir* by Ibn al-A'rābī, it is said that this verse is by al-Qaṭāmī. He said:

The phrase 'never burdened by children' means she has not borne many children, which would spoil her figure and cause her flesh to sag."

Ṭarafa said in his *Mu'allaqa*:

[From the *Ṭawīl* meter]

"The shortening of the day of clouds, and the clouds admire
A maiden with full hips beneath embroidered garments."

Another poet said—as recited by Ibn Khālawayh in *Sharḥ al-Duraydiyya*:

[From the *Kāmil* meter]

"Fair-skinned, her lower half firm and balanced,
While her upper half is delicate and slender.
Among women, she is like a radiant cloud,
Its blossoms piled high like stacked rain."

Al-Nābigha said:

[From the *Kāmil* meter]

"Her belly has soft folds, delicate and smooth,
And her chest rises with grace, well-proportioned."

*Meaning: It has structure and form.

As another poet said, when asked what he loved about breasts:

[From the *Rajaz* meter]

"I desire them full, without sagging,
Firm and rounded, not spread out."

4. The Letter "R" *(these are poems that ends with letter* R *when reciting in Arabic)*

It is recited in *al-Ḥamāsa*:

[From the *Ṭawīl* meter]

"Her hips and chest prevent her garment
From touching her belly or her back.
And when the evening winds blow from all directions,
They stir envy in the jealous and ignite passion in the protective."

*Meaning: The height of her chest prevents the garment from touching her belly, and the fullness of her hips prevents it from touching her back. When the winds blow from all sides, they find space between her body and the garment, lifting it to reveal what lies beneath, arousing envy in the envious and passion in the protective.

It is recited in *al-Ḥamāsa* by Umm al-Naḥīf:

[From the *Ṭawīl* meter]

"From a noble man whose Lord destined him
To a woman of vile character and wide hips.
He endured her until fate took her,
And she became a heap of dust among graves.
But after patience, he was rewarded
With a maiden who walks between the hills and valleys.
Slender-waisted, with a smooth belly,
Like the ambition of a youth in every gathering.
Her hips are like a sand dune, shaped by the earth,
And her mouth is pure, like illuminated blossoms."

Al-Qālī recited in *al-Maqṣūr wa-l-Mamdūd* by Jamīl:

[From the *Kāmil* meter]
"Slender-waisted, with a firm belly,
Her hips full, her form perfected."

And al-Buḥturī recited:
[From the *Basīṭ* meter]
"In the howdah is a coy, yet not immodest, woman,
With full hips, her beauty blinding to the eye."
Al-Murrār ibn Munqidh said:
[From the *Ramal* meter]
"She is slender, with a delicate waist,
Yet full where the belt is tied."

"Her cheeks are smooth, her neck long,
Her breasts full, yet not sagging."
Nuṣayb said:
[From the *Wāfir* meter]
"Were it not for fear of being called infatuated,
I would say: My soul is captivated by the young.
My soul is drawn to every slender-waisted one,
Who, when she walks, has no equal."

"When the earth trembles and weakens the loins,
It is enough for her that her garment clings."

ʻAbd al-Raḥīm ibn al-Ḥakam ibn Abī al-ʻĀṣ said:

[From the *Basīṭ* meter]

"Slender, yet when you face her, she is delicate,

With hidden ankles, fragrant and fair.

Among maidens, she is like the sun,

Seen in the courtyard by neither husband nor neighbor."

Al-Akhtal said:

[From the *Ṭawīl* meter]

"Nights we spent in youthful joy,

With one whose hips swayed, fragrant and fair.

Her tears flowed gently, her chest delicate,

Slender-waisted, with a graceful neck."

5. The Letter "S" *(these are poems that ends with letter S when reciting in Arabic)*

Al-Qālī recited in *al-Maqṣūr wa-l-Mamdūd*:

[From the *Rajaz* meter]

"How can he compare to you, O Lamīs?

You are a maiden, full-figured and radiant,

Like a gazelle swaying on the hills.

How delightful is her sweet saliva!"

*It is also said: "Water that is *masūs* is water that grows within the body, quenching thirst and removing it."

6. The Letter "Ď" *(these are poems that ends with letter Dh when reciting in Arabic)*

Al-Tammār said:

[From the *Munsariḥ* meter]

"Her end is exhausting to her beginning,

For one part of her wrongs the other."

7. The Letter "F" *(these are poems that ends with letter F when reciting in Arabic)*

Some poets said:

[From the *Rajaz* meter]

"Her upper half is slender, her lower half like a sand dune,

When she walks, her hind parts weigh her down."

Ibn Ḥamdūn said:

In al-Maqṣūr wa-l-Mamdūd, he added:

"'Ā'isha was described as having large hips, so much so that when she stood, she could not rise easily. She would say, 'I am burdened by you two.'

'Umar ibn Abī Rabī'a said:

[From the *Majzū' al-Rajaz* meter]

'A maiden, her lower half like a sand dune,

And her upper half slender and delicate.'

Jamīl said:

[From the *Ṭawīl* meter]

'A maiden from Murrān, her upper half firm,

And her lower half like smooth, polished stone.

8. The Letter "F" *(these are poems that ends with letter F when reciting in Arabic)*

Abu al-Qāsim al-Zajjājī said in his *Amālī*: Abu Bakr ibn Durayd recited to us, saying: 'Abd al-Raḥmān narrated to us from his uncle, a poem by al-'Arjī:

[From the *Munsariḥ* meter]

"She rose, swaying gracefully, her chest adorned,

Her neck fragrant with the scent of amber.

She shows you a waist sweet to embrace,

Neither flawed nor marred by any blemish."

"Like the flowers of a sand dune touched by morning dew,

Her anklet is full, her bracelet gleaming,

And her sash sways restlessly."

Dhū al-Rumma said:

[From the *Ṭawīl* meter]

"Slow to rise, she turns her garment with a mound of sand,

And dons her sash, which sways restlessly."

*Notes:

- *Anāḥ*: slow to rise.

- *Talūthu*: she turns.
- *Al-Mirṭ*: the garment.
- *Al-Di'ṣah*: a mound of sand.
- *Zakām*: overlapping.
- *Tajtābu*: she wears.*

The verse is like the saying of a Bedouin who described a woman: "Her garment touches only the tips of her shoulders, the nipples of her breasts, and the curve of her hips."

Al-Nābigha said:

[From the Ṭawīl meter]

"Though her anklets, if I may say, are wide,

They are silent, full yet sparing in speech."

It is said in Tuḥfat al-'Arūs:

"Al-Nābigha was the first to use the metaphor of the silence of anklets, and others followed him in this. Al-Ḥārith ibn Ḥilliza said:

[From the Kāmil meter]

'She sways, weighed down by her hips,

Like a weak one struggling under a heavy load.'"

Ibn Ḥamdūn said: "This is an inversion, for it is the load that weighs down the weak, not the weak that weighs down the load."

9. The Letter "K" *(these are poems that ends with letter K when reciting in Arabic)*

Manẓūr ibn Murtaḍā ibn Zayd al-Asadī said—as recited by al-Khaṭīb al-Tabrīzī in *Mukhtaṣar Iṣlāḥ al-Manṭiq*:

[From the *Rajaz* meter]

"How delightful is a maiden from 'Akk,

Who ties her garment around her waist,

Like a sand dune, firm and unshaken,

As if between her jaw and cheek

A musk deer slaughtered in its lair."

Al-Tabrīzī explained:

- *ʿAkk*: a tribe.
- *Al-Mirṭ*: the garment.
- He likened her hips to a *dakk* (a firm mound) for their solidity.
- *Al-Rakk*: the weak.

10. The Letter "L" *(these are poems that ends with letter L when reciting in Arabic)*

Al-Ḥakam al-Khuḍrī said—as found in *al-Ḥamāsa*:

[From the *Ṭawīl* meter]

"Her robe sways, and in her armor is a radiance

And in her garment are two folds, her hips

Firm and full—by God, I do not know

If her beauty surpasses all women,

Or if I have lost my mind."

Yazīd ibn al-Ṭāʾiriyya said—as recorded by al-Ṭāʾī in his *Ḥamāsa* and al-Qālī in his *Amālī*:

[From the *Ṭawīl* meter]

"A maiden, whose garment's hem is like a sand dune,

And her waist is slender as a thread.

She stirs the corners of the sanctuary,

And finds shade in the lush valleys of al-Arak."

Imru' al-Qays said in his *Muʿallaqa*:

[From the *Ṭawīl* meter]

"When I say, 'Come, give me,' she turns to me,

Her slender waist swaying, O adorned one!

Delicate, fair, radiant, and graceful,

Her chest polished like a mirror."

Al-Aʿshā said in his *Muʿallaqa*:

[From the *Basīṭ* meter]

"Leave Huraira, for the caravan is departing.

Can you bear farewell, O man?

Radiant, tall, with polished cheeks,
She walks with grace, like a weary camel in mud.
Her gait from her neighbor's house is like the passing of a cloud,
Neither slow nor hurried.
She almost stumbles, were it not for her poise,
When she rises to visit her neighbors, lazily.
When she plays with a horn for a moment,
Her waist and hips sway gently.
Her garment is full, her armor empty, her hips full,
When she moves, her waist seems to slip.
What a companion she is on a cloudy morning,
Overwhelmed by pleasure, neither restless nor weak.

Graceful, elegant, with smooth elbows,
As if her soles tread on thorns."

Abu ʻUbayda explained:

- "Her waist and hips sway": meaning her flanks and hips.
- "Her garment is full": meaning her hips are large.
- "Her armor is empty": meaning her belly is slim.
- *"As if her soles tread on thorns": meaning her steps are close together. It is said this is because she is large, so it seems as if she walks on thorns due to her weight.*

Al-Zajjājī said in his *Amālī*: Tifṭawayh recited to us, from Thaʻlab, from Ibn al-Aʻrābī, a poem by ʻUrāʻir al-Māzinī:
[From the *Rajaz* meter]
"O Salm, with the swaying sash,
And the soft, supple wrist that captivates."

Al-Zajjājī said:

"*Al-Mughtāl*: one whose flesh is soft, smooth, and full."
*It is said in describing a woman: "She is thirsty for her sash, full of anklets."
Muslim ibn Ḥubāsha al-Hilālī said:
[From the *Ṭawīl* meter]
"O seeker of fair maidens, seek

One with a slender waist and full anklets."

Abu al-Faraj al-Iṣbahānī recited in *Kitāb al-Nisā'* by Jamīl:

[From the *Kāmil* meter]

"Arms outstretched, a slender waist,

Her sash swaying freely upon it.

Hips full, legs delicate and fair,

Silencing the jingle of anklets."

Kaʿb ibn Juʿayl said:

[From the *Ramal* meter]

"A companion with whom I find solace,

Pure in her steps, never faltering.

Tall, standing in a courtyard,

Wherever the wind blows, she sways.

With hips that, when she turns,

Are like reins, firm yet supple.

And when she rises to visit her neighbors,

Her legs gleam with jingling anklets."

Jamīl said:

[From the *Ṭawīl* meter]

"A maiden from Murrān, her upper half firm,

And her lower half like smooth, polished stone."

Another poet said:

[From the *Kāmil* meter]

"They walk like sandgrouse in the valleys,

With rounded bellies and swaying hips."

11. The Letter "M" *(these are poems that ends with letter M when reciting in Arabic)*

ʿAlqama ibn ʿAbada said:

[From the *Basīṭ* meter]

"Her sash is empty, her armor full,

Graceful, like a gazelle in a tent, adorned."

Thaʿlab said in his *Amālī*:
"He means her sash is empty, but her garment fills out due to the size of her hips and the fullness of her thighs, so the sash rises above her belly and back."
Khulayd al-Yashkurī said:
[From the *Rajaz* meter]
"She rises, showing her legs and wrists,
And her swaying hips, full and firm.
Her movements are the most graceful,
As she walks with such elegance."

Abu ʻAmr explained:

- *Al-Mujranthim*: gathered together.
- *Al-Murakkan*: firm and rounded.

Al-ʻAjjāj said:
[From the *Rajaz* meter]

"She rises, fearing to be left behind,
Showing a leg like a gazelle's, and a firm ankle,
And hips like a sand dune, or even larger."

Al-Tijānī said:
"This *rajaz* is attributed to al-ʻAjjāj, but al-Rashāṭī mentioned in his book *Qitbās al-Anwār* in a narration from Abu Hurayra (may God be pleased with him):
'We were with the Messenger of God, and a guide was chanting this *rajaz*.'"

12. The Letter "N" *(these are poems that ends with letter N when reciting in Arabic)*

Al-Fārābī said in *Dīwān al-Adab*:

"Al-Kalbī recited to us from a man of Yemen:
[From the *Kāmil* meter]
'Adorned with silver, as if
Their hips were mounds of sand.'

Al-Mukhalladāt: adorned with *khulda*, which are earrings.
Ibn Fāris said in *al-Mujmal*:
"In the interpretation of God's words, 'Eternal youths' (*wildānun mukhalladūn*), it is said they are

adorned with earrings.

Others say it means they are eternal, from *khuld* (eternity)."

Al-Aghshā said—as recited by Ibn Fāris in *al-Mujmal*:

[From the *Mutqārib* meter]

"Broad-hipped, when she turns,

Her waist is slender, her embrace firm."

'Amr ibn Kulthūm al-Taghlibī said in his *Mu'allaqa*:

[From the *Wāfir* meter]

"She shows you, when you enter her private quarters,

Safe from the eyes of the envious,

Arms like those of a wild bull, dark and strong,

And a breast like a polished ivory bowl,

Firm and untouched by the hands of others.

Her waist is soft and long,

Her hips swaying with every movement."

13. The Letter "H" *(these are poems that ends with letter H when reciting in Arabic)*

Jamīl said:

[From the *Basīṭ* meter]

"As if her hips were two sand dunes,

And the parting of her hair a sun in her temples."

'Urwa ibn Udhayna said:

[From the *Kāmil* meter]

"Fair-skinned, blessed by comfort, which shaped her

With its gentleness, refining and perfecting her."

Ibn al-A'rābī explained:

- *Adaqqahā*: meaning he refined her eyebrows, nose, and waist.
- *Ajallahā*: meaning he perfected her arms, legs, and thighs.

This is like the poet who said:

[From the Ṭawīl meter]

"She was refined, perfected, adorned, and completed,

So if a human were to go mad from beauty, she would."

Another poet said:

[From the Ṭawīl meter]

"With swaying hips, a slender waist,

Her teeth are a torment, her bonds delicate."

Al-Quyūd: what descends from her teeth in the shape of a crescent. It also means age.

Al-ʻUjayr said:

[From the *Wāfir* meter]

"Her hips rose, and she swayed,

Her shoulders poised for battle."

Jamīl said:

[From the *Ṭawīl* meter]

"To her firm thighs, which in my memory

Were full and heavy when she walked."

14. The Letter "Y" *(these are poems that ends with letter Y when reciting in Arabic)*

Ibn al-Aʻrābī recited in his *Nawādir*:

[From the *Rajaz* meter]

"Slender, delicate, a gazelle in the evening,

Smiling with sweet, pure teeth,

Like the blossoms of a spring in full bloom."

15. The Letter "Alif Maqṣūra" *(these are poems that ends with letter ie when reciting in Arabic)*

ʻUmar ibn Abī Rabīʻa said—as recited by al-Mubarrad in *al-Kāmil*:

[From the *Ṭawīl* meter]

"They trail the hems of their garments with delicate ankles,

Their hips swaying as they turn.

Maidens who steal the heart of the wise,

O how long the sorrow, and how beautiful the sight!"

In the Name of Allah, the Most Gracious, the Most Merciful. May Allah bless our master Muhammad, his family, and his companions, and grant them peace.

All praise is due to Allah, the Lord of the worlds, who created humanity in the most beautiful of forms and adorned them with diverse and wondrous attributes. He is the One who fashioned the plump woman with grace and abundance, making her a testament to His infinite creativity and wisdom.

This is the end of the first edition translation, ***Al-Yawaqit al-Thamina fi Sifat al-Samina*** (**The Precious Gemstones on the Attributes of the Plump Woman**), a celebration of beauty in its many forms. It is an ode to the fullness of creation, a reminder that true beauty lies not in conformity to narrow standards but in the diversity and richness of Allah's design.

The plump woman, with her soft curves and radiant presence, embodies a beauty that is both physical and spiritual. Her form is a reflection of divine artistry, her character a testament to the depth and complexity of human nature. Through this work, we seek to honor her and to remind the world that beauty is not confined to a single ideal but is as vast and varied as creation itself.

May Allah guide us to appreciate the beauty He has placed in the world and to see His handiwork in every form and figure. May He bless this endeavor and make it a source of insight and inspiration for all who read it.

Description for the book Publication

Expect a more **refined and polished version** of the final edition of the book, tailored for the general readers including the **Part Three**. As stated in the beginning, the target is to produce a top-notch quality print version. It will be more concise, engaging, and well designed. This is prepared to attract readers, donors, and supporters while clearly explaining the project's mission and significance at the end.

Precious Gems in the Qualities of the Fat Woman

By Jalal al-Din al-Suyuti

Translated and Interpreted by Mansa Ng

𝕏 @mansa_ng

Thank You for Your Support

Thank you for joining in celebrating beauty, diversity, and cultural understanding.

This is the **first known English translation** of Suyuti's **Al-Yawaqit al-Thamina fi Sifat al-Samina**, a masterpiece that has remained hidden in the annals of classical Arabic literature. By bringing this text to modern readers, we bridge cultural gaps, promote body positivity, and celebrate the diversity of beauty.

Why This Book Matters

- **Cultural Significance**: This project preserves a literary treasure and makes it accessible to a global audience.

- **Countering Stereotypes**: Suyuti's work challenges modern beauty standards and empowers marginalized voices.

- **Body Positivity**: The book celebrates the beauty of the plump woman, offering a refreshing perspective on self-worth and dignity.

A Project of Passion and Purpose

This book is **free**, however, producing a high-quality translation requires resources. Your support can make a difference:

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- Preserves literary heritage for future generations.

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1. **Al-Wishaḥ fi Fawa'id al-Nikaḥ** (*The Sash on the Benefits of Marriage*)
2. **Sḥaqa'iq al-Utruj fi Raqa'iq al-Ghunuj** (*The Segments of Citrus in the Delicacies of Coquetry*)
3. **Nawadir al-Ayk** (*The Rarities of the Thicket*)